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LDDC hires outsider to assess highway scheme

THE London Docklands Development Corporation has appointed outside urban design consultants to assess the impact of major new highway proposals in Tower Hamlets.

The £40 million, four-lane, "cut and cover" road scheme — chosen by the LDDC because it has the least environmental impact, will begin at the Highway, passing under Limehouse Basin and ending at a new junction with Westferry Road.

If the road does go ahead it would mean the demolition of a block on the troubled St Vincent Estate, with the loss of around 70 homes, and Burrell House, a 30-person estate off the Highway.

The consultant, Tony Mead, was originally asked to present a scheme for a triangular parcel of land bounded by Garford Street and the LDDC. He said it was still a "very grey area" with a very real threat that evicted tenants could end up in bed and breakfast accommodation.

The group also wants to see the rest of the Limehouse Club and the community centre,

and workshops. The site is described as "very difficult" but with "great value as an interchange site".

His brief was later extended by the LDDC to include ways of replacing the housing lost by the

By Amanda Ballieu

road scheme, as well as modeling existing blocks to deal with noise of the road, both during and after construction.

But local residents, represented by the Limehouse Development Group, have not been told who will be paying for the new and improved housing.

The group's chairman, Rich-

ard Roberts, said the cost of improvements should be met by the Canary Wharf consortium or the Department of Transport and the LDDC. He said it was still a "very grey area" with a very real threat that evicted tenants could end up in bed and breakfast accommodation.

The group also wants to see the rest of the Limehouse Club and the community centre,

both of which would be lost if the road goes ahead.

But the consultants have not been asked to look at the impact of the new highway on Seifert's controversial office and housing development at Limehouse Basin.

While the LDDC has not made any public announcement on its position regarding Limehouse, LDDC chairman Reg Ward has been taking an active part in negotiations with the site's owner — the British Waterways Board — and the Limehouse Development Group and Tower Hamlets council to try to negotiate some off-site planning gain for the community.

An offer made to the group in

early September for a parcel of land to the north of the Limehouse viaduct for community use was rejected as insufficient.

The LDDC is still waiting to see Seifert's revised scheme, which has had to take the new road into account.

British Waterways Board

architects are now known to be involved in the redesign. The BWB's annual report confirms that the Basin will not now be filled in. A spokesman from the board said the new scheme would be submitted for full planning permission by the end of the year.

The detailed plans would be released in stages, starting with the southern end of the site.

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Piano's adventurous performance

Ian Latham on Renzo Piano on the new Menil Museum in Houston. Photo: Geoff Beeckman.

"Is there any chance of your both working together again?" The question was at the back of everyone's minds. "Of course... maybe," Piano replied.

Richard Rogers and Renzo Piano don't often share the same platform, but last Thursday's lecture at the RIBA was a special occasion. Piano was there to introduce his new Menil Museum in Houston and to receive his honorary RIBA fellowship; Rogers was there to introduce his former partner; and the packed audience, spanning at least three generations, was there to pay homage to this most respected of contemporary designers.

Rogers remembered the "wonderful years" of the partnership and the astonishment at winning the Centre Pompidou.

competition after their engineers Arups had bullied them into submitting. For him the seven years of bringing the project to fruition was a remarkable learning curve of both architecture and life, and from Piano he learnt a concern for the pieces and components that make up architecture and give a "real freedom" that goes beyond image, decoration and monumentality.

Three years after the completion of Pompidou, Piano was commissioned to design an art gallery in Houston by Dominique de Menil to store and exhibit her collection of 10,000 works of primitive and symbolist art. The project is now finished and will open on April 4.

Other than the fact that the Menil Museum is an art gallery, the differences with the Pompidou could not be more marked.

Firstly, the scheme is for a client with a fixed brief and definite ideas about architecture: "I want to make a building that is small outside and big

inside," Menil told Piano. A monumental building was not required — rather a self-offering scheme with interiors of domestic intimacy and emotion. Changing exhibitions will feature only a small percentage of the collection at any one time and spaces will be open and single-storey.

The site is in a suburban park surrounded by lightweight timber-framed and clad houses which Piano felt should be respected, and reflected, in the form of his building. And whereas Pompidou was conceived as an inspired idea for a competition, Menil is the result of exhaustive study and research entailing the construction of full-size mock-ups, and its success lies in developing a close level of understanding with the client.

For Piano, the project has grown with his appreciation that architecture is about air, movement, light and sound, and not just walls, floors and ceilings.

In essence, the Menil consists of a lightweight roof platform set 5 metres above the ground, with a treasure house for storage above. This platform, the most important and distinguishing feature, filters daylight through its unique grid of curved panels that float over the main spaces. The conditions it creates are consciously imperfect and subject to fluctuations in external light levels to give character in the exhibition spaces. Moreover, because works are on

display for a limited time, it is possible to allow different levels in the galleries thus creating better viewing.

Research and refine

an integral part

of working methods.

This study is about inter-

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SCIENCE OR
BUSINESS PARK
CALL IN KAWNEER



Is it an office? Is it a warehouse? It could be both, because this is Armitage Shanks' Kawneer.

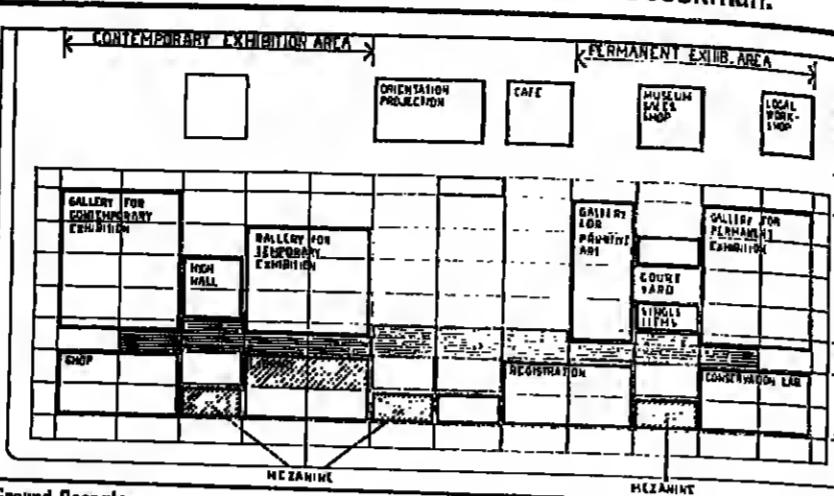
Given the diverse and dynamic nature of our technology companies, Armitage offers flexible, modular units which are equally suitable for office, manufacturing or warehouse use. Many factors support the concept of versatility - for example, the use of semi-cool glass throughout.

As world leaders in sophisticated aluminium systems, Kawneer manufactured and supplied the curtain wall - a task requiring a great deal of sympathy for the project, when you consider how great an influence the curtain wall has in creating the hi-tech environment.

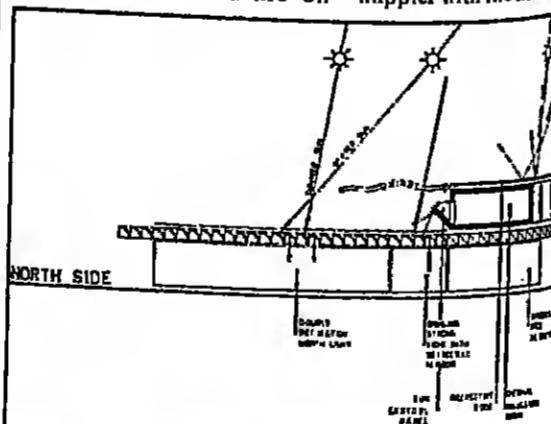
WORLD LEADERS IN

ALUMINIUM SYSTEMS

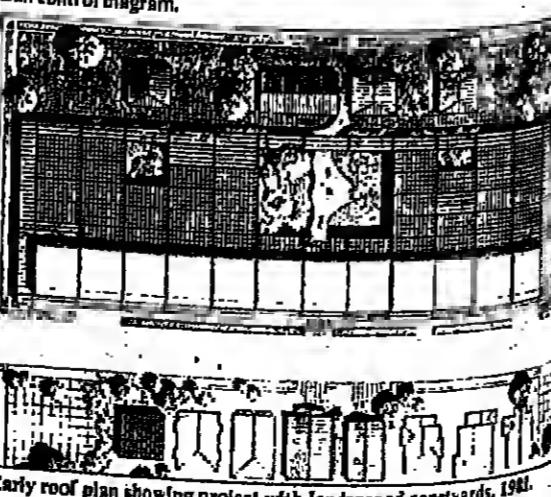
ON EXPRESS ENQUIRY CARD



Ground-floor plans.



Sun control diagram.



Early roof plan showing project with landscaped courtyards, 1981.

TRADE TALK

FORWARD INTO '87

distribution complex which brings our ordering and delivery service bang up to date using the latest sophisticated microchip technology.

What's more, our continuous new product development programme has created a new Budget IPS system, further improved our quality brassware range and enabled us to introduce a new SuperSpa warm air spa bubble bath system, which brings unique refinements in safety and comfort to existing technology.

We've also a report on the changing attitudes in bathroom decor which shows the importance of taking a fresh new look at bathroom colours.

All in all, 1987 promises to be an even better year all round, so read what's happening at Armitage Shanks right now and look forward to a brighter, more prosperous New Year with the one you know best.



TECHNOLOGICAL MASTERPIECE UNVEILED!

This month Armitage Shanks unveiled a new £6.5 million warehouse complex at their headquarters at Armitage, Staffordshire; one of the most innovative and technologically advanced storage and distribution centres in the World today.

The warehouse, officially opened on October 1st 1986 by Sir John Milne, Chairman of Blue Circle Industries, represents the latest in automated handling systems with a computer controlling the receiving, storage, retrieval and delivery for a vast range of products. It will handle up to 300,000 items of sanitaryware in 5000 different product variations; plus 22,000 baths, 50,000 taps or brassware components and thousands of other items such as basins, bidets, shower trays and accessories.

To get an idea of the sheer scale involved, the warehouse covers 11,500 square metres with seven computerised cranes, travelling between the 28 aisles of storage racks. These product storage areas are located in four 15 metre high bays, and on the ground floor in the loading areas there are no less than 19 bays for delivery vehicles.

All of this equipment is controlled centrally by the computer system, but three cranes are manually controlled, serving three aisles for individual product selection of short run items.

The new warehouse means that Armitage Shanks has the capacity to deliver thousands of products to hundreds of their customers

and distribution capabilities set the seal on Armitage Shanks' reputation as the most advanced company in the industry.

Armitage Shanks is owned by Blue Circle Industries and their Chairman, Sir John Milne commented: "It was a pleasure for me to be invited to declare this new warehouse complex officially open. This ceremony is particularly significant as it marks the completion of a major investment programme, which we believe puts Armitage Shanks in the forefront of the sanitaryware and bathroom products industry.

It brings together all that Armitage Shanks have achieved in improving production, quality and increasing efficiency for the benefit of the customer, and will help to streamline the whole distribution process. It is also a symbol of Armitage Shanks' dedication to the customer and their determination to stay ahead of the field," he concluded.



News

Council accused over pub demolition

A BIRMINGHAM Labour councillor has accused his own council of deliberate vandalism in a row over the planned demolition of a listed former public house.

Councillor Stewart Stacey said planning officers had deliberately allowed the historic pub to become derelict to help make way for the proposed £121 million Birmingham International Convention Centre.

Members of the conservation areas' advisory committee had heard on October 14 that the listed Eagle Tavern, on land bounded by Sheepcote Street, Oozells Street, Oozells Street North and Cumberland Street, had been closed and left in the vandals so that special permission would not be needed to knock it down.

The committee was asked to give approval for the demolition of listed buildings on the site and to back National Exhibition Centre Ltd, which is planning to build a national indoor arena on the land as part of the convention centre.

Stacey said: "This committee is left with no decision to take because the building is not there."



Georgians back Krier's scheme for Spitalfields

THE Georgian Group has given its blessing to Stuart Lipton's rival scheme for the prestigious Spitalfields Market site in east London with a masterplan by Leon Krier.

Krier's proposals were shown to the group last week, after a presentation of the scheme had already been made to Tower Hamlets planners.

In a letter to Leon Krier, group secretary Roger White said they had "no adverse comments whatever to make about his scheme."

By Amanda Ballieu

most exciting development in London for many decades". In another letter to Richard McCormac, the architect working for developer London & Edinburgh Trust, the group said it could not support his scheme at present, because it does not observe the criteria laid down in the development brief.

The group's surprise announcement follows an earlier statement (BD August 22/29) when it denied backing Lipton.

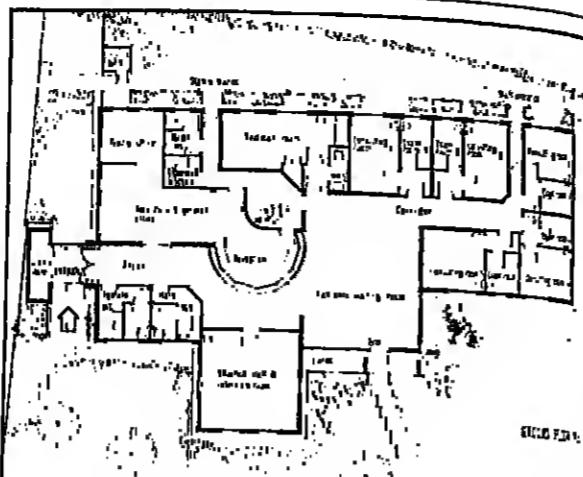
White attempted to distance himself from the Lipton scheme after an article appeared in the *Economist* saying that Lipton had approached the group to win its support. He said at the time the group would "remain open-minded".

Krier's scheme has been described as "carefully thought through", following the existing street matrix with "many inter-

Medical moves

This is the Oaklands Middlewich Medical Centre in Middlewich, Cheshire, designed by architect Irene Burjan and handed over in August. Burjan was commissioned by four local doctors to provide more adequate accommodation for them.

The architect's design provides five consulting and examination rooms, a fully equipped treatment room for minor operations and space for physiotherapy and ante-natal clinics. The focus of the centre is a large waiting room and reception, backed up by administrative offices. A kitchen, shower facilities and rest room for the staff are found in the roof space.



The centre has been reviewing seismic investigation requirements for the DoE since 1982.

The Campaign for the Bells and Roofsless has had its own Housing Rights, which will grant a legal accommodation, with standards, and security.

They say they have encountered "solid brick wall" when asking the council what is happening on the big day.

Main fens are the amount of dust generated by the collapse, safety measures for evacuated homes, asbestos, and damage to the maisonettes closest to the blocks.

Demolition expert Ogden, which will be blowing up the four 16-storey towers next spring, have told tenants there will be very little dust and no damage to nearby homes, which will have to be evacuated on the day for safety reasons.

Tenants are not convinced and are demanding that the Labour-controlled council should be more open and tell them exactly what is going to happen.

The first stage of demolition work has already started on the two 4-storey and two 9-storey blocks of Larsen Neilsen-built flats on the estate, which was designed by disgraced architect John Pouson and built in 1967/68 by TWA.

Stage II — the demolition of the towers — follows next spring and the council plans to clear the site and landscape it.

Part of the cleared area will be sold for private-sector development, but the council has told tenants that the low-rise homes will stay.

• The London Borough of Newham is appealing to the

occupiers of the blocks to stay until the end of the year.

Occasional large earth tremors may have implications for some types of building, constructions and industrial processes — for example coal mines and nuclear power stations.

Design Works, a new company based in Warwick, has won contracts worth £1.5 million in its first month of operation.

Two local architects, John Corstorphine and Tom Wright, formed the company with Oliver Cockell, ex-associate director of the Conran Design Group.

They will redesign and refurbish Warwick University's social facilities, a contract worth £750,000, and go on to design a new restaurant for the arts centre there.

The ICI (Pension Fund) has commissioned the company to create a new image for the Wessex shopping centre in Bournemouth.

It was originally designed by Corstorphine and Wright three years ago, but lack of finance prevented its completion. The revamp will cost £600,000.

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It was originally designed by Corstorphine and Wright three years ago, but lack of finance prevented its completion. The revamp will cost £600,000.

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Stage II — the demolition of the towers — follows next spring and the council plans to clear the site and landscape it.

Part of the cleared area will be sold for private-sector development, but the council has told tenants that the low-rise homes will stay.

• The London Borough of Newham is appealing to the

occupiers of the blocks to stay until the end of the year.

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Design Works, a new company based in Warwick, has won contracts worth £1.5 million in its first month of operation.

Two local architects, John Corstorphine and Tom Wright, formed the company with Oliver Cockell, ex-associate director of the Conran Design Group.

They will redesign and refurbish Warwick University's social facilities, a contract worth £750,000, and go on to design a new restaurant for the arts centre there.

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California safety action

CALIFORNIA has become the first state to adopt minimum standards to protect office workers from the pollution effects of stagnant air, chemical fumes, and other health hazards in office buildings.

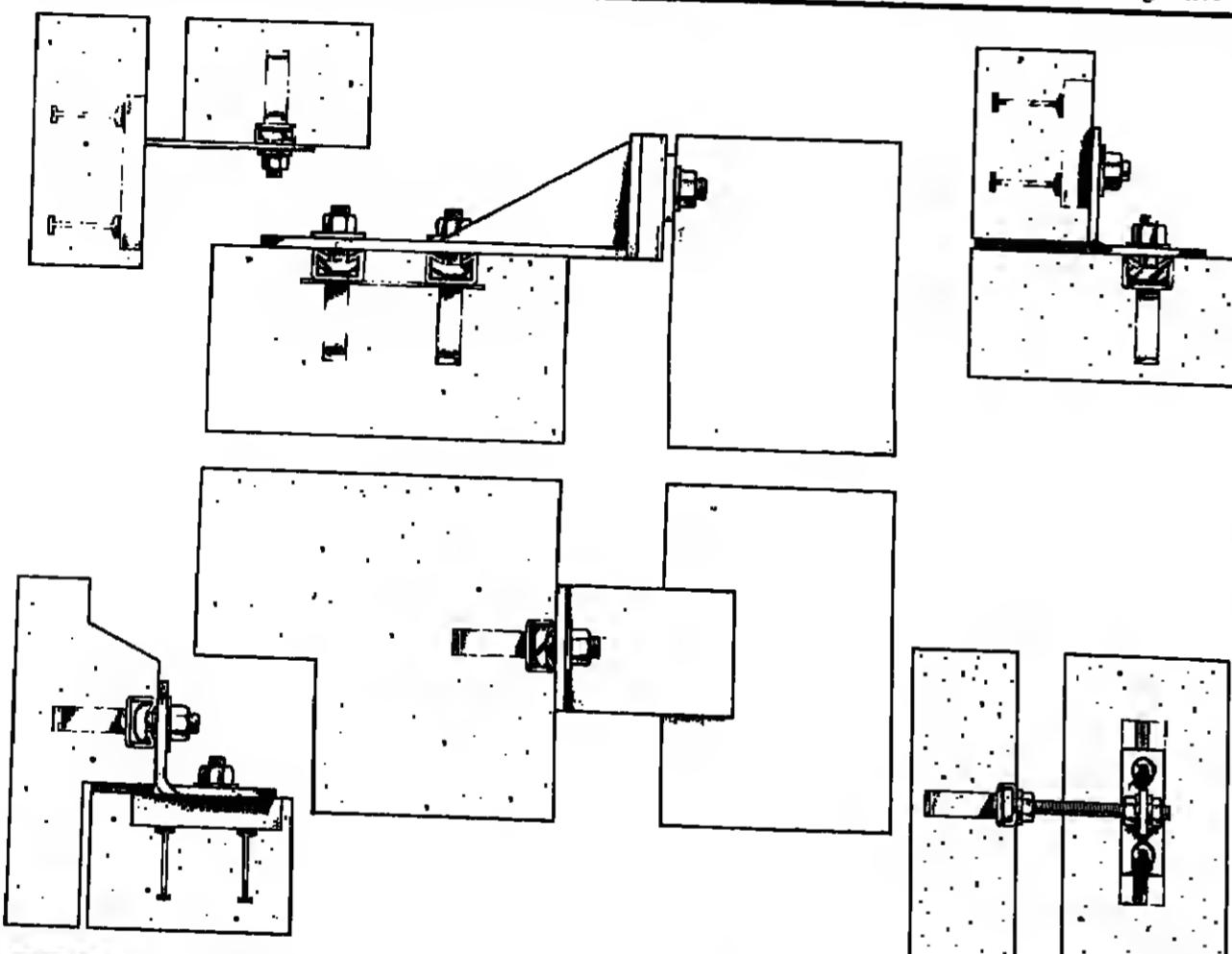
The new California Occupational Safety & Health Administration rules mean that owners of office buildings or other workplaces must keep ventilation systems in operation during all working hours and that ventilation equipment be operated and maintained in local community building standards.

Cal-OHSA issued warnings to building owners that "the office building danger to employees comes from the build-up of low-levels of such harmful substances as formaldehyde from insulation and furniture, radon from building materials and asbestos fibres from tiles.



THE 17th century Swarkestone Pavilion in South Derbyshire has been restored at a cost of £120,000 with Rodney Melville & Associates as architects.

The work included constructing new lead roofs, and the installation of an oak staircase and modern kitchen and bedroom facilities. The pavilion is now being let as a holiday let by the Landmark Trust.



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Conservation could turn Britain into a museum — Ridley

CONSERVATIONISTS who would turn Britain into a "museum of preserved old buildings" have been enlisted by the environment secretary, Nicholas Ridley.

Speaking at the Royal Society of Arts conference on "The future of the public heritage", he said conservation of our architectural heritage should allow for change as well as preservation.

He urged people to show their confidence in new architecture and said: "Imaginative new

buildings can live perfectly happily alongside older buildings — provided they are well designed and follow fundamental architectural principles of scale and the proper arrangement of materials and spaces,

examples of preservation.

Ridley also revealed he had asked the Property Agency to review the buildings owned by the government to see if some could be sold to the private sector.

All its buildings, galleries and museums in government offices, which included in the review Old Royal palaces and parks be excluded.

"There is no intrinsic why buildings and parks should be in the public's list," he said.

"There is no need on grounds — many of the buildings in Britain are privately owned. It should be our continually to test whether publicly owned buildings not be sold to the private — and vice versa."

He cited two Property Services Agency projects, the rehabilitation of Fort George and the Theatre Museum in Covent Garden, as good examples.

He said: "It is encouraging to expand student demand for places on building degree courses and urged the building industry to accept the responsibility of stimulating this demand."

The scheme has also been attacked by the Royal Fine Art Commission which "continues to be greatly concerned about the bulk of the scheme".

Although the square's foot

age is 19,500sq m of offices on 11 storeys and 10,750sq m of housing on 15 storeys, with the offices forming the higher block at 55m.

Southwark maintains that the scheme does not conform to its new north Southwark district plan, which opposes office development.

Universities and polytechnics are supplying only half the graduates the building industry needs to train as managers, say the Building Employers Confederation and the Chartered Institute of Building.

Their reports say that over the last two years the number of building degree courses has fallen from 22 to 19, and that all the losses have been in universities.

Sir James Lighthill, chairman of the CloB and BEC's joint committee on higher education said: "The higher education system must recognise the requirement for a massive increase of places on degree courses".

He called for a concerted effort to expand student demand for places on building degree courses and urged the building industry to accept the responsibility of stimulating this demand.

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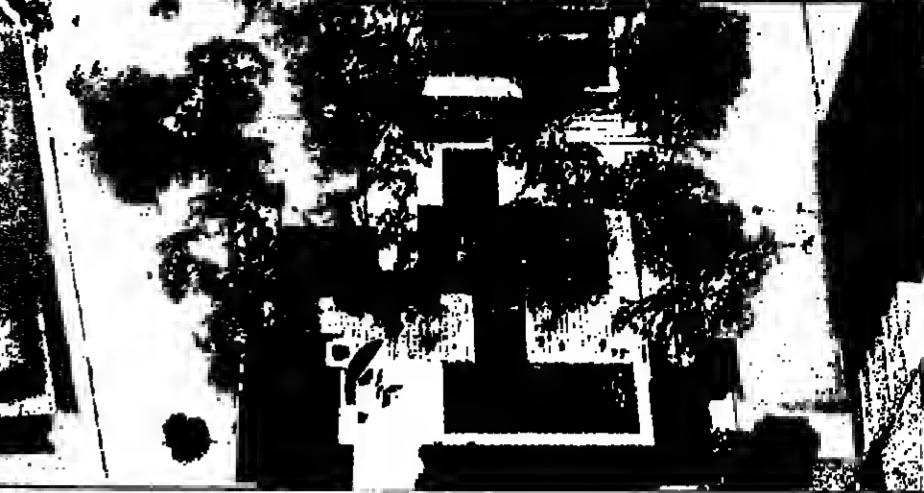
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Planners throw out 'bulk' at Bankside

SOUTHWARK planners have rejected a high-rise scheme designed by Renton Howard Wood Levin for Stockley's Bankside site near Southwark Bridge.

The scheme has also been attacked by the Royal Fine Art Commission which "continues to be greatly concerned about the bulk of the scheme".

Although the square's foot



Lustre for Leicester Square

Westminster City Council unveiled a £3.5m facelift for Leicester Square as part of plans to "improve the West End environment".

A surprise addition to the scheme is plans by the London Electricity Board to build an underground electricity substation beneath the square at a cost of more than £6,000,000.

Southwark maintains that the

ambitious ideas suggested in schemes two, three and four.

Westminster withdrew earlier plans for the square because they were "too lacklustre".

Leicester Square's facelift is part of a larger pedestrianisation scheme in Soho which would stretch from the square, through Rupert Street, Brewer Street and Berwick Street market to Oxford Street.



Spitalfields group wins consolation

LONDON borough of Waltham Forest has granted the Spitalfields Development Group (SDG) planning consent for its new fruit and vegetable market (BD September 19) at Temple Mills, Hackney Marshes.

The consent is a small consolation prize for SDG, which was told last week by the City Corporation to wait in line with everybody else to redevelop Spitalfields market.

Elsom Prick & Roberts (EPR) have designed SDG's 31,400sq m market building which features three internal roadways — a sufficient, says EPR, to serve 100 traders.

SDG claims the market traders "want to move to Temple Mills", but at last week's City Corporation meeting announcing its rejection of the SDG bid, Charles Loderome, superintendent of Spitalfields market, made it clear that traders had not agreed to a move to Temple

Mills. SDG maintains that they are further advanced than their contenders — although a large discrepancy between office content of its scheme that required by Tower Hamlets planning brief for Spitalfields Peter Beckwith of SDG said: "I'm genuinely optimistic the differences between us are reducing."

Roschaugh Stanhope, SDG's main competitor for Spitalfields to date, is putting finishing touches to its plans for a new market Stratford, on land owned British Gns, British Rail and the Stratford market who would share the site with the Spitalfields traders.

Roschaugh Stanhope's control of 2.5ha of the site off Bursford Road, its scheme designed by Fletcher the

should go before Southwark planners in a couple of weeks.

● the establishment of an organisation for the promotion of building management as a career, to be funded by one of the industry's existing statutory bodies;

● the development of a structured training programme in line with provisions of the Building Industry Technical Training Scheme;

● an increase in industrial sponsorship;

● the expansion of existing courses and the development of new ones;

● the BEC and CloB should exert strong pressure on the Government, the University Grants Commission, the NAB and their equivalent bodies throughout Britain, and the institutions of higher education to achieve this increase in places;

● the recognition of a wider range of entry qualifications for those applying for the building courses.

Lightfoot said: "The building industry must strongly resist a reduction in the output of building graduates."

Councils to fight new town clause

THE privatisation of new town housing stock could result from a clause introduced to the Housing & Planning Bill during its passage through the House of Lords.

Previous legislation had always allowed local councils to take over housing stock when new town development corporations were wound up.

But an amendment will enable the environment secretary to "dispose of housing to any person" which could mean housing associations, trusts or even private developers.

The clause could affect 60,000 homes and the affected councils have pledged that they will fight to have the amendment overturned.

Neither element of the scheme

exceeds seven storeys in height.

The previous owners of the site

(before European Ferries)

Laing Properties, had won

detailed consent on this basis

after a successful appeal in 1976.

Laing, in order to prevent

their consent from expiring,

built the foundations and

ground-floor slab of their

scheme.

"We would have done the simple thing and built the existing scheme," said Michael Broke, "but we considered it outdated."

Asked whether Stockley would modify their scheme to meet the criticisms of the RFAC, Broke said, "I think we'll stick with what we've got".

Stockley's new scheme inclu-

Sponsorship

earns award

BROADWAY & Malyan archi-

cts

have won an award under

the

Business Sponsorship Incentive

Scheme.

The practice sponsored the

Amadeus String Quartet's con-

cert at Windsor Castle. This was

their first venture in sponsorship

but they intend to repeat it as

part of their future marketing

strategy.

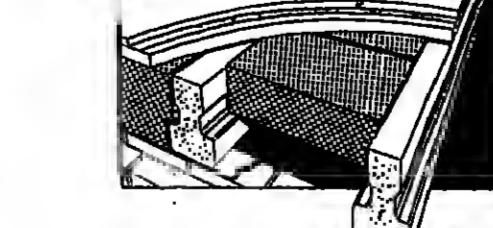
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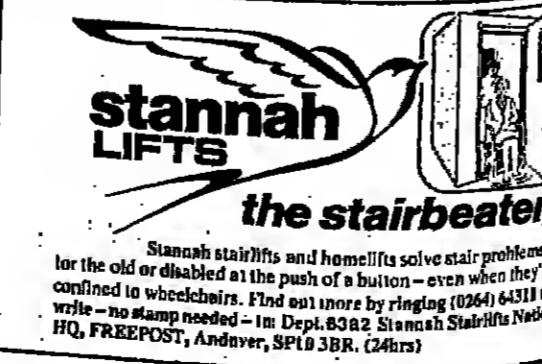
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High hopes for shelter initiatives

MANY delegates hoped the initiatives planned in 1987 to launch the International Year of Shelter for the Homeless — including the International Union of Architects Congress in Brighton next July — would help focus world attention on the desperate need for better basic housing for the people of the Third World.

Sri Lanka, for example, is already planning a major development programme to construct a million new dwellings. And major housing experiments are also already under way in Korea, Hong Kong and the Philippines.

• The UIA Congress takes place on July 13-17 next year. Further details are available from the UIA Congress Secretariat, 72 Fielding Road, Bedford Park, Chiswick, London W4 1DR. Tel: 01-995 8356.

Eastern practices face little work and low fees

In the first of a series of features in the build-up to next July's International Union of Architects (UIA) Congress in Brighton, Building Design reports from the Asian Congress of Architects held in Kuala Lumpur last week.

ASIA'S 70,000 architects are at an important crossroads in their development.

At last week's second Asian Congress of Architects (ACA2) delegates from more than a dozen countries gathered to try to identify which direction the profession should take.

American architect Eugene Kohn, of Kohn Pederson Fox, launched the event with a rip-roaring, all-singing, all-dancing presentation on marketing. This won loud applause from many of the 300 delegates.

Some, however, questioned the need for flashy promotional initiatives, arguing that there was plenty of urgent work to be done by architects, simply to provide basic shelter for the homeless of the continent.

Kohn's presentation on marketing was timely for the "commercial" architects of the region, many of whom are suffering from a major economic depression in the area. Dozens of office buildings in the host city of Kuala Lumpur were empty, bearing testimony to the current lack of demand for

architects' services. In addition to a lack of work, architects throughout the region complained that clients now wanted reduced fees and demanded much more speculative work. Several had now resorted to suing their clients to get long-outstanding money.

The situation is, at the least, desperate. In Malaysia, many billions of dollars of credit have been extended to clients, some architects are seriously exposed and some clients have been very unprofessional," said Dato Kinton Loo, past president of

the Malaysian Institute of Architects.

The various member institutes represented at the congress had tackled the problem in different ways. Just six weeks ago the Malaysian Institute of Architects, after several years of lobbying, persuaded its government to establish a legal scale of minimum fees.

In return for these fees, Malaysian architects are, however, committed to providing a carefully spelled-out level of service.

In Thailand architects are infiltrating the higher echelons of government to press their case and land more work. One member of the state senate is an architect, and another has just been appointed as the prime minister's senior adviser.

One ray of hope is the People's Republic of China, where Professor Chen Zhanxiang said an increasing amount of work was now being put out to private practice.

More than 200 private home-grown firms have now been established in China, and architects from Hong Kong, Singapore, Japan and Australia are winning major design commissions.

A fourth style is emerging: modern vernacular. Throughout Asia many fine buildings have been designed using traditional building forms as inspiration.

Geoffrey Bawa's superb Sri Lanka, Charles Correa's work in India, and Atelio's earthy schemes in Japan are witness to this.

Asian architects 'slaves of the privileged class'

A CLEAR battle is being waged in the East between "commercial" and "community" architecture.

In a recent Pakistani survey slum dwellers placed decent housing as their *sixth* priority. Land, water, sewerage systems, schooling and roads were all more important.

"Ninety per cent of the population of Asia have no proper shelter. They don't need architects and don't use them. Their basic needs are a much higher priority," said Syed Jaffery, director of the design bureau at the Karachi Development Authority.

"We have turned our backs

on the people, who see us as slaves of the privileged class. Most architects in Asia are facing in the wrong direction.

We must become more sensitive to the people."

Commonwealth Association of Architects president Dr Wells-Thompson echoed this view. "Architects have a reputation. Far too much work has been for a small élite and we are totally out of touch with the needs of people."

"The profession must demonstrate social awareness, and must identify itself in more than a token way. If we don't, it will continue to sink. It will deserve to sink."

And by the way, three American practices, including John Burgee with Philip Johnson, are likely to pick up the major slice of new commercial development at London Bridge City.

Exhibition spectacular

MIND you, Britain's three big name architects — Foster, Rogers and Stirling — are enjoying the world's most extended sales presentation at the Royal Academy. Norman (or James, as *The Times* knows him) has put together the slickest of these presentations. In darkness one watches the rise and rise of the Hong Kong and Shanghai Bank (designed by Stirling according to *The Thirderer*) in hushed awe; the match of Foster and Hong Kong is like "Blade Runner" run through with a mop and disinfectant. But

half expected some swerve, sincere, steely-haired American businessman to pop up by the glorious model of the bank, announce his name as something like Hiram Andisfirem (II) and break into a homily about how Soulful Corporation Inc chose only the world's very finest architects to realise its corporate goal.

Infill

Sites and sounds

Jonathan Glancey



Atlantic trends in Docklands

Otherwise I noted that the prayer tables and candles that were to have been placed in front of the model of the bank were considered too sectarian and were hastily removed before the opening. Blessing the Holy Trinity of British Architecture, visitors groped in the darkness from Foster to Stirling. Stirling hasn't built in Hong Kong but I detected a kind of Ying-Yang, darkness and light, theme in the Stirling section. The sections certainly kept visitors in the dark, but the backlit photographs of Stuttgart were a bit of a wack.

Out of the darkness (do Stirling and Foster know about an as yet unannounced extension to the Clore Pavilion at London Zoo?) into the silvery light of the Richard Rogers show. Rogers has chosen to paint the town silver. His wonderful Boys' Own bridge made a startling attempt to blend into the city: apparently if it was ever built, London would be deluged by several million gallons of silver paint. But what a stunning piece of exhibition design. Everyone seemed to enjoy the recreation of the Thames inside the RA and many washed their bags and catalogues in it (or did they think it was made of glass?). If you are an architect, however, you are allowed to exercise the pet goldfish in it.

A wonderful sales pitch for Britain's leading architects and a captivating show, but I wonder why so much emphasis was put on contextualism, urbanism, fitting into the city and so on? Surely clients of these three architects want to flaunt their talents? Lloyd's and Hong Kong are about as discreet as the Eiffel Tower. Every city can cope with a few glorious architectural outbursts and I don't think that Rogers, Foster and Stirling should worry unduly. You don't exactly get one of the buildings shown in this exhibition overnight.

And by the way, three American practices, including John Burgee with Philip Johnson, are likely to pick up the major slice of new commercial development at London Bridge City.

South Bank Corbusier

WHILE the Academy show is pulling in the crowds in Piccadilly, down on the South Bank, the Arts Council Corbusier exhibition is being lunched. The show opens next March as part of the Corbusier centenary celebrations and appraisals. One wonders how the public will respond to an exhibition of a man who, if they have heard of him at all, associate him simply with High Rise Horror and so on.

What would be interesting to know is exactly how many buildings in Britain have been directly inspired by Corbusier's work. Obviously there are recurring motifs in the works of Stirling, for example, but how many buildings are there like the Roehampton housing on the fringes of Richmond Park which actually mimic Corbusier examples such as Unité d'Habitation? Can BD readers provide a list? I would like to see photographs of any examples. These would make an interesting annex to the big Arts Council show.

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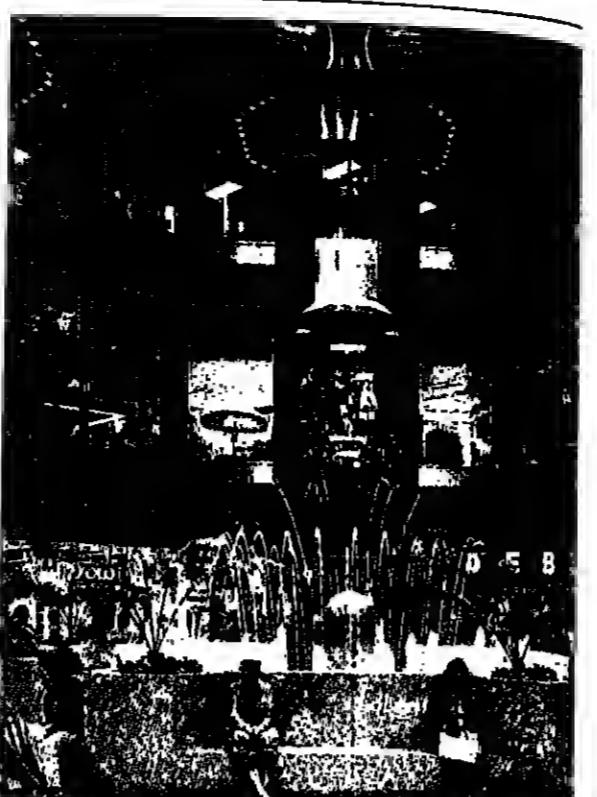
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Drummond Place — an improvement for Croydon.



Interior "feature".

Croydon addition

CROYDON. It has to be said, isn't among this country's most attractive urban centres.

As a commercial, retail and parking zone, it is an unparalleled success, but the marked contrast between daytime and night-time population results in a very specialised inner area that comes alive through the day, peaks between the hours of one and two o'clock, and is dead on Sunday.

Until recently the Whightfoot Centre, an early, if rather uninspiring two-level pedestrian shopping development, led everything in its own way, but the retail boom has spawned newer projects.

The latest of these, Drummond Place, designed for St Martin's Property Corporation by John Clark Associates, has cost £25 million and includes premises for Debenhams, Heals, and Marks & Spencer, as well as space for many other smaller units, which are mostly at ground level.

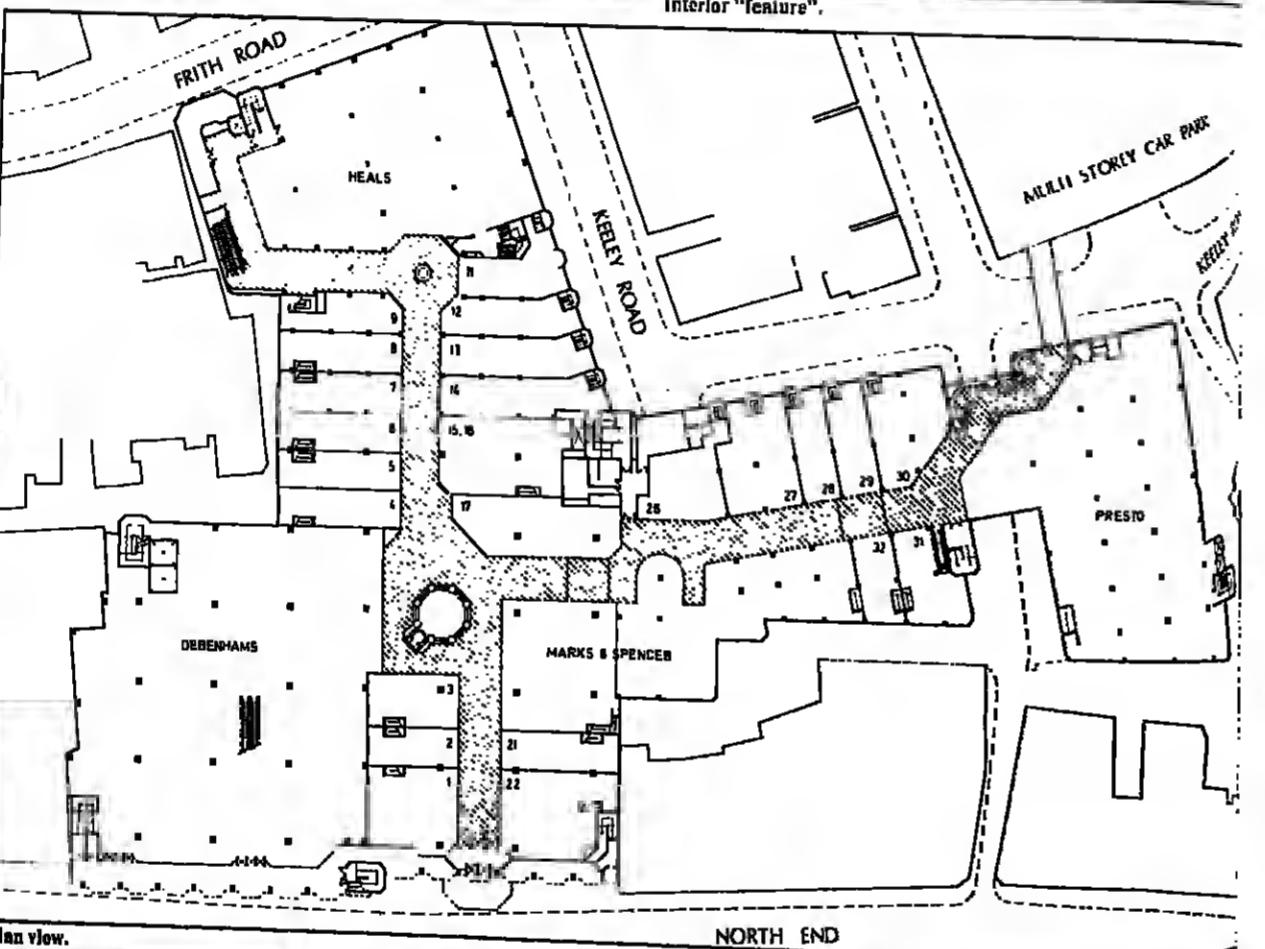
Three interior streets run through the scheme, converging on a galleried atrium faced in

marble with the obligatory "water feature", "scenic glass lift" and the novelty — an hourly laser display (John Clark used to be a film director with credits for "Jesus Christ Superstar", "Performance" and "Tommy").

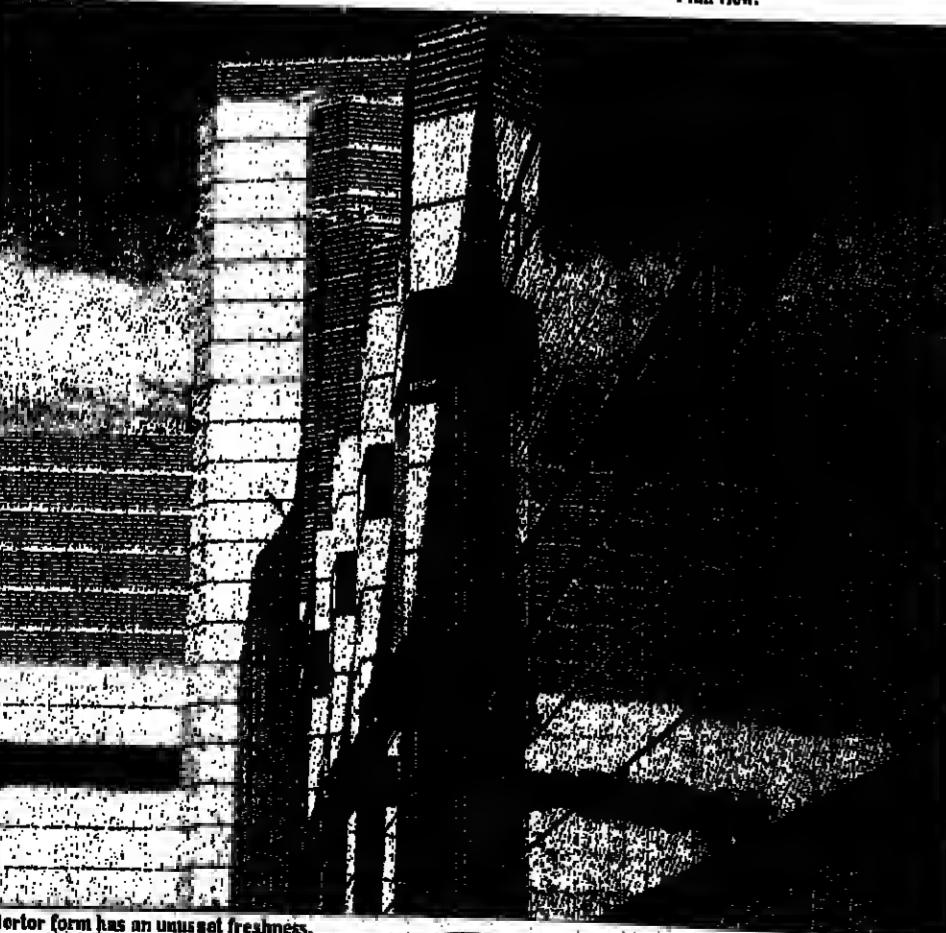
If the interior public spaces of Drummond Place are less generously proportioned than we might expect, the exterior form has an unusual freshness thanks to the well-detailed polyester powder coated aluminium cladding panels and louvres. The context of the project is forbidding, if not menacing, and while we may regret the loss of some of the buildings that formerly occupied the site, this scheme is certainly a good example of this late 20th century building type, and an improvement on most other recent projects in Croydon.

Ian Latham

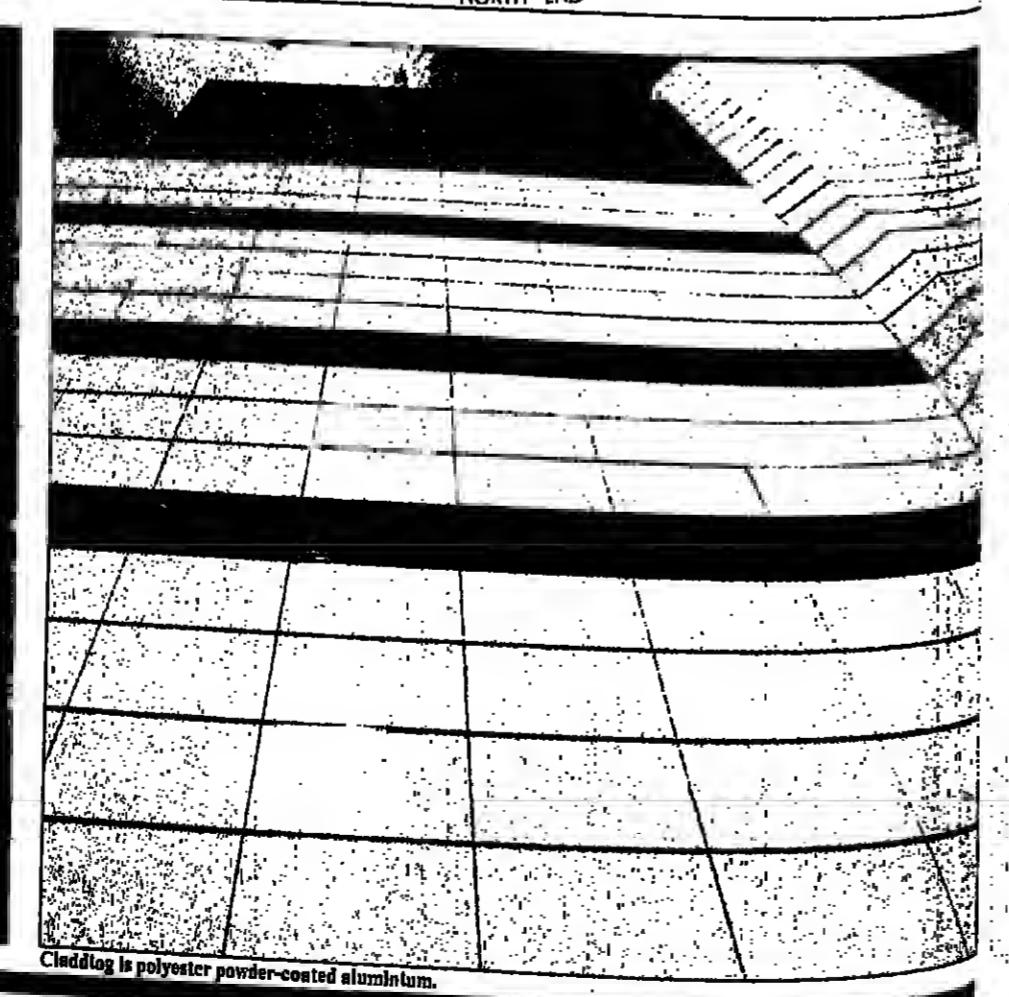
Architects: John Clark Associates. Mechanical and electrical engineers: Howard Ward & Associates. Structural engineers: W S Atkins & Partners. Management contractors: Sir Robert McAlpine Project Management Ltd. Quantity surveyors: Wates and Trower Partnership.



Plan view.



Exterior form has an unusual freshness.



Cladding is polyester powder-coated aluminium.

Scorpio

The institute's man plays a hard game

ANYONE who thought Raymond Andrews would be a pushover in the RIBA presidential election stakes has got another think coming. For backed by the power of the establishment, mean-machine politics is taking over.

Take, for example, the recent communication received by overseas members of the institute in the form of a personal letter from Andrews.

This goes on about how anxious he is to see members at the UIA Congress in Brighton next year — as president. The letter then becomes an unashamed plug for the Andrews candidacy.

One irate overseas member, now retired to the Isle of Man, comments: "I feel that this form of election propaganda seeking overseas votes under the guise of sending information regarding the UIA Congress is somewhat unethical."

In fact, candidates are entitled to a list of overseas members — a fact which, for some doubtless good reason, nobody bothered to tell Rod Hackney about until he belatedly asked. He was then told that getting computer time would delay his list. After further inquiries by *Scorpio*, I am happy to say an amazing speed-up has occurred and they are on their way.

Scene and heard

THE Royal Academy was "really, really pleased" with the first week's "New Architecture" attendance figures. There were fears that Jim, Norm and Roger would only attract a paltry 800 visitors a day, but the Great British Public, it seems, is being won over by our Great British Architects.

Week one had an average of 1,176 visitors a day with a bumper 2,238 turnout on Sunday, when it's cheaper ... However, architecture still does not have the crowd-pulling abilities of, say, the recent exhibition of German 20th century painting, with 2,288 daily visitors.

But RA staff say a more realistic comparison is with the "New Spirit in Painting" show back in 1981, which left the RA considerably out of pocket.

THE RA critical part of the Canary Wharf jigsaw is still not in place. The Bill to extend the railway to the City is making small-like progress through Parliament and seems to be stuck somewhere between the House of Lords and the Unopposed Bill Committee. Optimists now say the Bill could get Royal Assent by mid-December.

CONNOISSEURS of Portland Place in-fighting are scanning court news with more than usual interest. None other than Rod Hackney is suing the Institute over non-payment of telephone expenses in connection with community architecture.

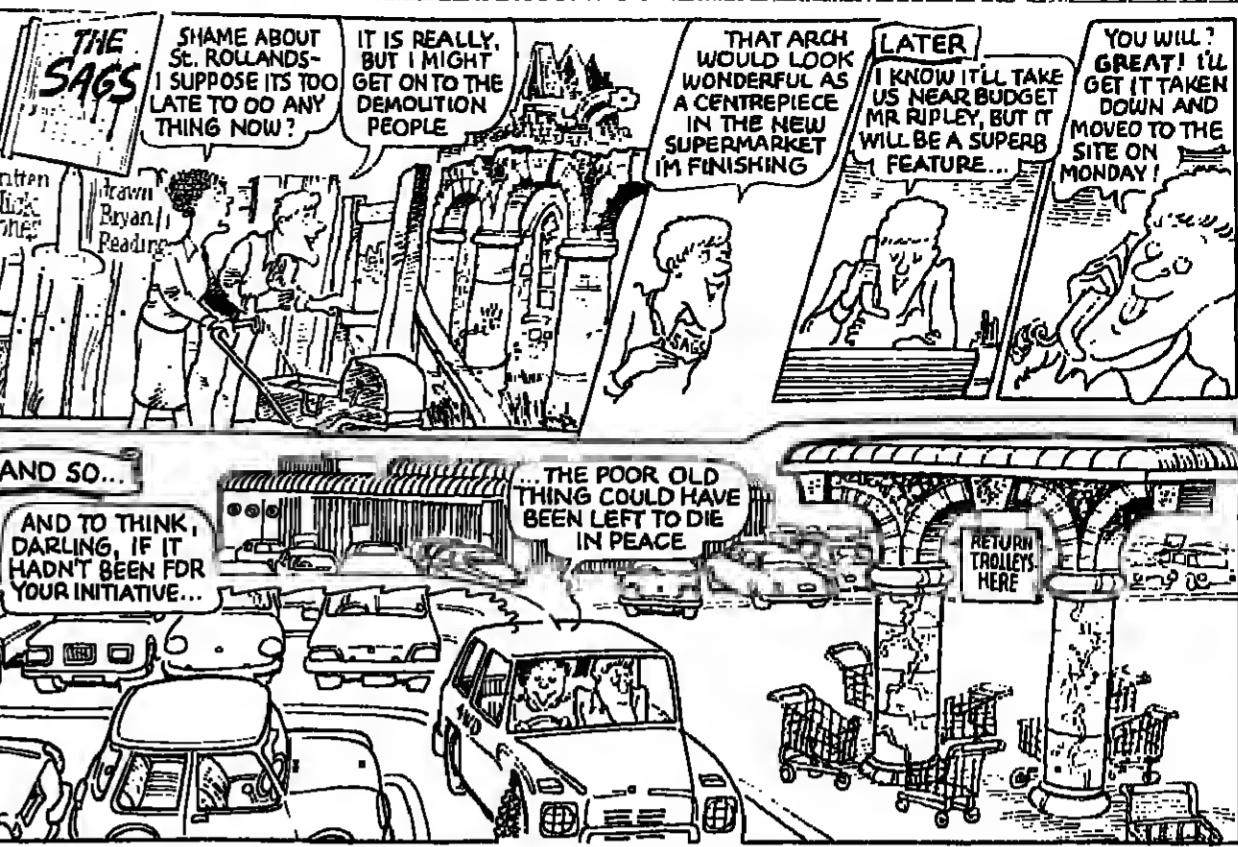
SHAHIB KASMI from Richard Rogers has a dim recollection of Saturday's sober event, so was surprised to learn some days later that he was indeed the "winner" of the putting contest, and a clock radio. Apparently the proclaimed winner on the day was discovered to be an employee of Project Furniture and was promptly disqualified.

10 years ago

A LEEDS councillor has given full backing to the report clearing the 1,250-flat Hunslet Orange estate of structural faults. He refused to meet Sam Webb and other experts who said the flats were in danger of collapsing.

Building Design, October 22, 1986.

Statistics



HRH boycott averted

I SEE all is well with the "Building Communities" conference, although it all could have been so different.

Representatives from minority groups and the voluntary sector — the Federation of Black Housing and Black ACTAC — to name but two — were threatening to boycott the conference because they were so heavily outnumbered by the private sector and the professions.

The organisers finally cracked and gave in to their demands for more speakers, after Prince Charles threatened to withdraw his services too, according to community sources.

Bringing in the punters

GOOCH Ware Travelstead waits with bated breath for the final seal of approval on the Docklands Light Railway, which should spark off (at last) major work on his Canary Wharf scheme.

But who will head the development company? The search is still on, following polite declines of the job from Brian Cann, mastermind of the London Bridge City scheme, and David Davies, the property world's favourite entrepreneur and gossip-column feature.

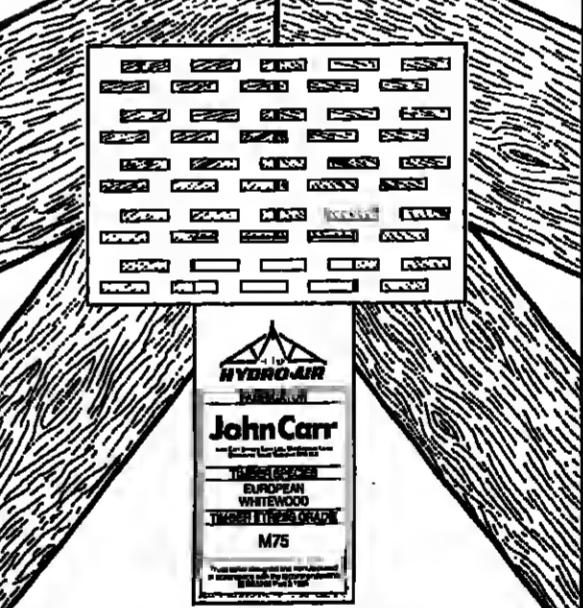
Why his reluctance to take on the job? Obviously the £350,000 pa salary is insufficient!

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WE'VE BEEN TAGGED WITH A REPUTATION FOR QUALITY...



John Carr

HYDRO-AIR

Letters

Calculating the insurance risks

From John Newlove

IT was inevitable, I suppose, that somebody would completely misunderstand my letter on the subject of indemnity insurance.

Paul Newman (October 17) saw it as an attack on architectural technicians, which it certainly was not.

My point is that architects

seeking indemnity insurance should be able to make rational choices in the risks which they feel inclined to take and that, somehow, premiums should be adjusted in relation to those risks.

There are certain risks inherent in the practice of architecture and there are other risks which architects may feel obliged to take, but they need to assess those risks which they are not obliged to take if the relative costs of insurance are to be reduced.

Professional responsibilities

Many claims arise from weaknesses in contract administration. An architect's duties in respect of contracts on-site may be summarised as follows:

- issue information to the contractor;
- give instructions;
- monitor progress, quality, and compliance with contract conditions;
- value the work properly executed;
- issue certificates;
- continually reconsider the design as work proceeds;
- consider and decide upon applications for additional time and costs;
- issue notices.

These duties are onerous and hazardous. In view of the rising costs of insurance it would be prudent to reconsider how some of these duties are delegated.

John Newlove

Leeds

History

'New' Mackintosh causes storm

A developer's advertising brochure has sparked controversy in Glasgow. Richard Carr reports.

MUCH interest has been aroused in Glasgow architectural circles by the claim that a "new" house designed by Charles Rennie Mackintosh has been discovered at Milngavie on the northern outskirts of the city.

The house, Robinsfield, was bought a couple of years ago by a property developer who has been renovating and converting it into self-contained flats, and

the glossy brochure offering the first of the flats for sale states:

"At the turn of the century, an architect was commissioned to design a large country house on the edge of Bardowie Loch for the Scottish artist R Macaulay Stevenson. The architect was Charles Rennie Mackintosh and the new house was to be designed around the existing 18th century towerhouse to form a large country mansion containing two large artist's studios."

This statement will no doubt surprise Mackintosh experts like Roger Billcliffe, who has found no written evidence of the architect's involvement in Robinsfield, and Vivien Hamilton of the Mackintosh Archives held by Glasgow University, who says that there is only one reference to Robinsfield in a notebook of 1913 which refers to advising on a colour scheme for the house. But the developer's claim has received some support

from Macaulay Stevenson's daughter Jean, now in her 80s and living in Glasgow, who says:

"Mackintosh and my father were very great friends and, of course, Mackintosh came out to help. Mackintosh made the stairs just about 1906-07."

She also believes that Mackintosh may have advised her father on the design of two large inglenook fireplaces in the house.

Just how divided opinion is on the extent to which Mackintosh may have been involved in Robinsfield can be seen from the views of other experts. Ronald Watt, the architect working on the conversion of the house, says:

"The overall pattern of the building is consistent with the work Mackintosh was doing elsewhere around the time (1906-7)."

"Whether Mackintosh was there throughout the building period or not, I am convinced that he controlled or influenced the whole."

Support for the Mackintosh camp also comes from Dr Tony Jones, who has just resigned from being director of Glasgow School of Art to become the head of the Art Institute of Chicago.

"Of course very much of the house is Mackintosh," he says. "The developers were caught in describing it as a commission of his — but they could be excused in that the large studio windows are identical to those in my own studio in the school of art, and are smaller versions of those in the large studios in the art school."

"Also, the staircase is undoubtedly Mackintosh, and the fireplaces have strong Mackintosh overtones. I feel that here Mackintosh was trying out his early ideas before they came to his ultimate resolution."

But this view has been challenged on Scottish Television by its interviewer, Alistair Moffat, who said:

"There is no evidence whatever to show that Robinsfield was designed by Charles Rennie Mackintosh."

"All the experts say emphatically that the building was not designed by him."

Moffat added that the nearest anyone had gone to attributing Robinsfield in any way to Mackintosh was to say that the house was designed by Macaulay Stevenson in the Mackintosh style, "which is a long way from telling prospective buyers that Robinsfield was designed by the great man himself".



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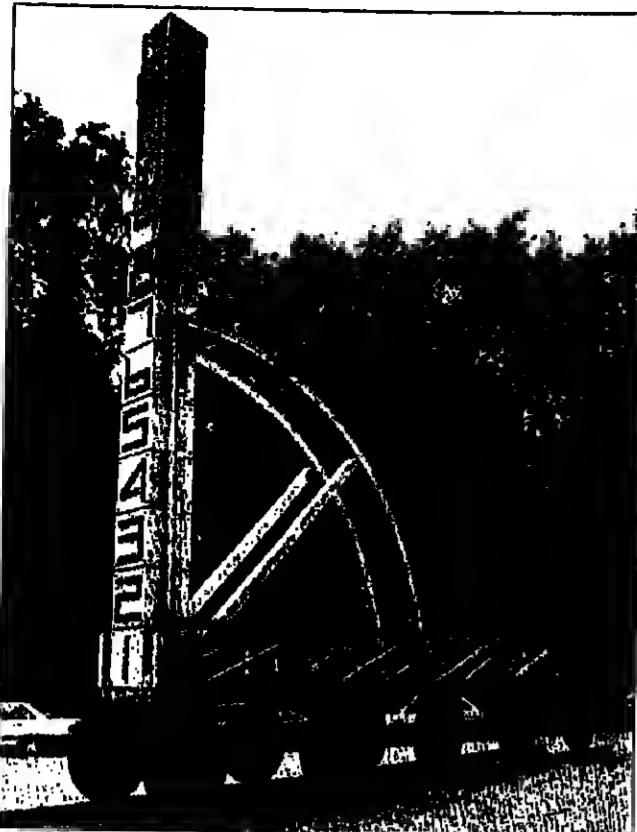
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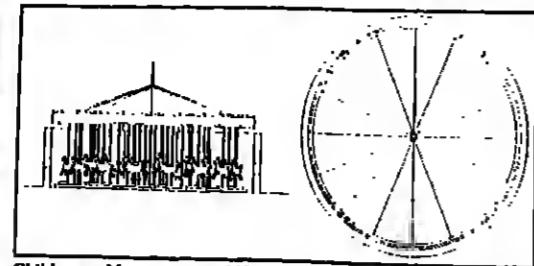
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Exhibitions



'The Collage of Time' installed in Redford Square. (Photo: P.J. Bamac).

CITY ICONS



Children — Merry-go-round No 15.

THOSE for whom the name of John Hejduk means the rarified drawings of Colin Rowe's "New York 5" book and the stylish neo-Corbusian revamp of the interior of Cooper Union institute (of which he is dean) are in for a surprise if they visit the exhibition of Hejduk's recent work, entitled "Victims" at the Architectural Association.

In Bedford Square they will first encounter a kind of sculpture

Brian Hatton looks into the architectural iconology of John Hejduk, whose recent work is currently on show at the Architectural Association, and finds that it offers plenty of surprises.

of rudimentary architecture mounted on railway lines, entitled "The Collage of Time". We may view this as an ark of Hejduk's new architectural covenant, or at least a harbinger running ahead of the main train. It is a carriage of timber laths with a sextant-like structure which enables a tower of numbers (written back to front) to be raised or lowered, and a steel plate to be moved along the numbers like a clock or primitive score-card for some lost game or ritual — or rather, to use Hejduk's word, a maquette.

Over the last few years Hejduk has designed several of such "masques" for European cities, in which he has sought to respond symbolically to what he feels is our culture's need to "invent new programmes" by devising ensembles that seem to represent compressed and reductive icons or hieroglyphs of the existential prolongations of the polis. In these ensembles a set of architectonic objects is brought into correspondence with a cast of imaginary subjects, whose identities and motivations are summed up in a particular structure in a way that, if we are to suppose that these works have a representational purpose, may indicate a truer basis in being (in the sense described in Heidegger's famous essay "Building, Dwelling, Thinking") than our present technique-obsessed condition allows.

Hejduk now appears to

what we might call the "Logical School", a sub-architects and historians including Daniel Liebeskind, DV Vesely, Rainald Ahrend, Joseph Rykwert, and others whose starting point is what we see as the existential consequence upon the environment, elevation of technique, what Heidegger called "forgetting of being" in modern world.

It is hard at this point to estimate the continuity of Hejduk's new work with the previous theorems in abstract architecture with which he made his name — the "Texas", "Diamond", and "Wall" houses, in which he took classic modernist propositions in form from Cubism, De Stijl, and Le Corbusier, and pressed their phenomenological implications to the limits of architectural autonomy.

Certainly, in the new publication of Hejduk's complete works, "Mask of Medusa", a 20-page interview with Don Will succeeds in eliciting the decisive importance for Hejduk in the late 1970s of the appearance of Aldo Rossi's project for the Modena Cemetery.

containing an ensemble of 67 structures set in a gridded plantation of saplings that would grow into trees over the building duration. The structures are scattered across the compound in a loose chain, but as they are introduced and encountered in a strict order of sequence, from the "Horticulturalist" in charge of trees, shrubs, and flowers to "The Application" in the "Passport Building".

In fact, even the "Schoolbus"

which brings visitors

to the Rosswoman, to keep the drawbridge in repair and make a

common means of construction to achieve a singular and memorable quality of image, as if in each case he has found its unique form of housing. The effect is meticulous, precise, yet overall curiously arbitrary. Their static and fixed character is emphasised by the absence of articulated plans — each kiosk represents a single station of being, a single motivation, and a single state of mind.

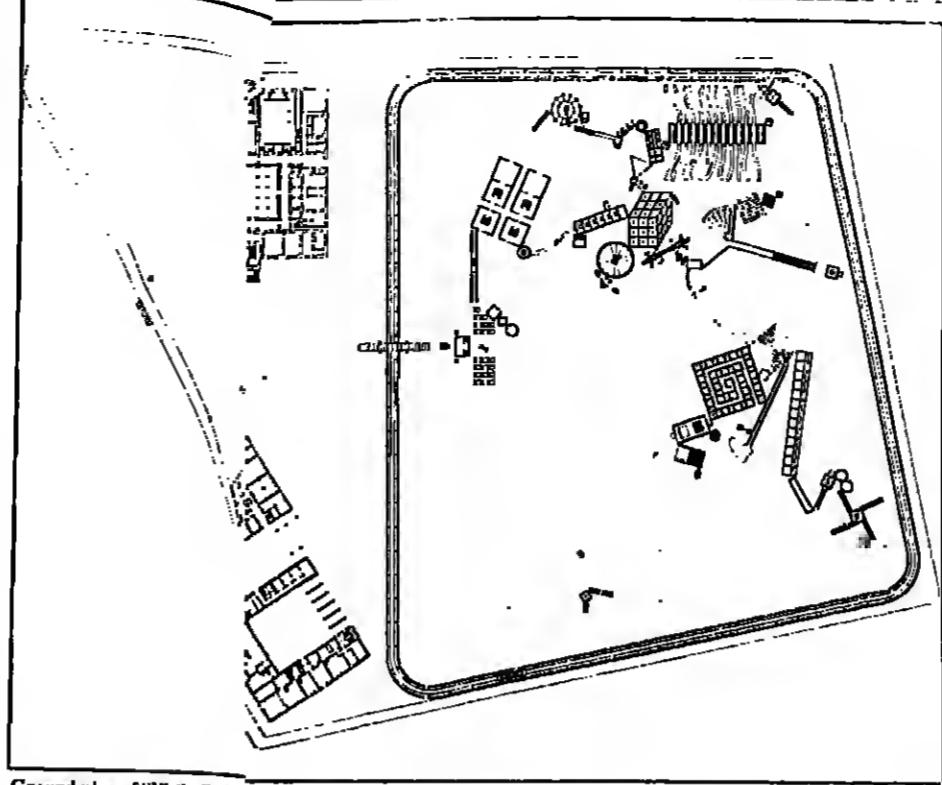
Hejduk is not interested in extension or the generality of urban typologies. These he represents in his project by the grid of saplings. Hejduk is after the exception, the intense, the individuated, the epiphany images that punctuate the indifferent spread of the city and render it into memory. Hejduk

looks livelier and intense in those sketch sheets which are covered in clusters of variations on his themes, each one bristling with a life that looks considerably more stagey and self-conscious on a large scale and in isolation. Hejduk is not interested in extension or the generality of urban typologies. These he represents in his project by the grid of saplings. Hejduk is after the exception, the intense, the individuated, the epiphany images that punctuate the indifferent spread of the city and render it into memory. Hejduk

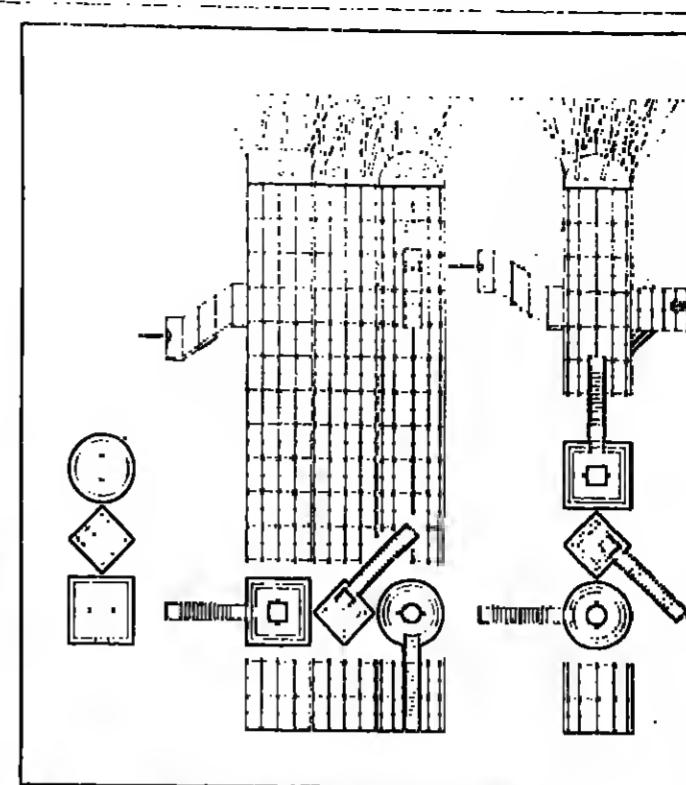
for a city which every mode of dwelling and being finds its unique image and definitive fulfillment. But in shifting from the sphere of autonomous formal operation to that of a self-programming iconology, Hejduk has simply exchanged one kind of hermeticism and solipsism for another.

John Hejduk's "Victims" and "The Collage of Time" are at the Architectural Association, 36 Bedford Square, London W1, until October 27. Text 1 "Victims" is the first in a series that attempts to bridge the gap between projects and ideas.

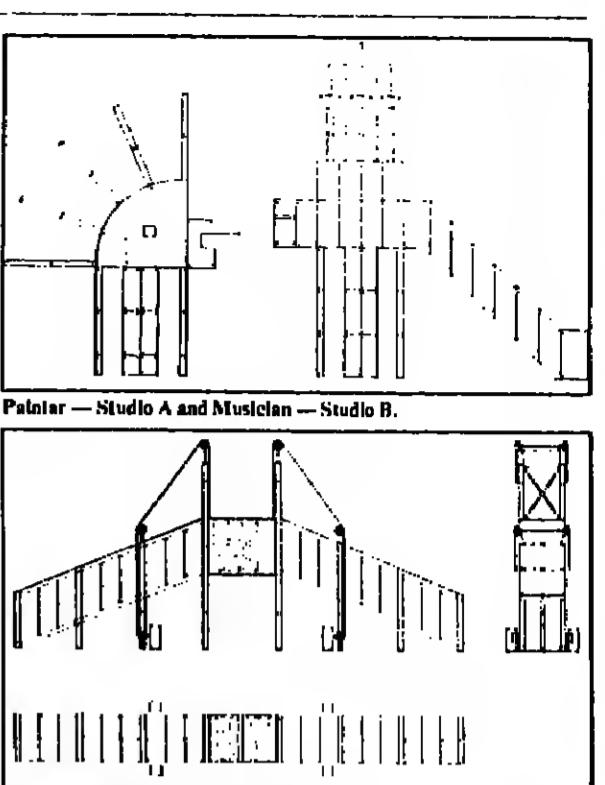
Exhibitions



Ground plan of "Victims".



Librarian — Book towers/Fiction/Semi Fiction/Non Fiction.



Painter — Studio A and Musician — Studio B.

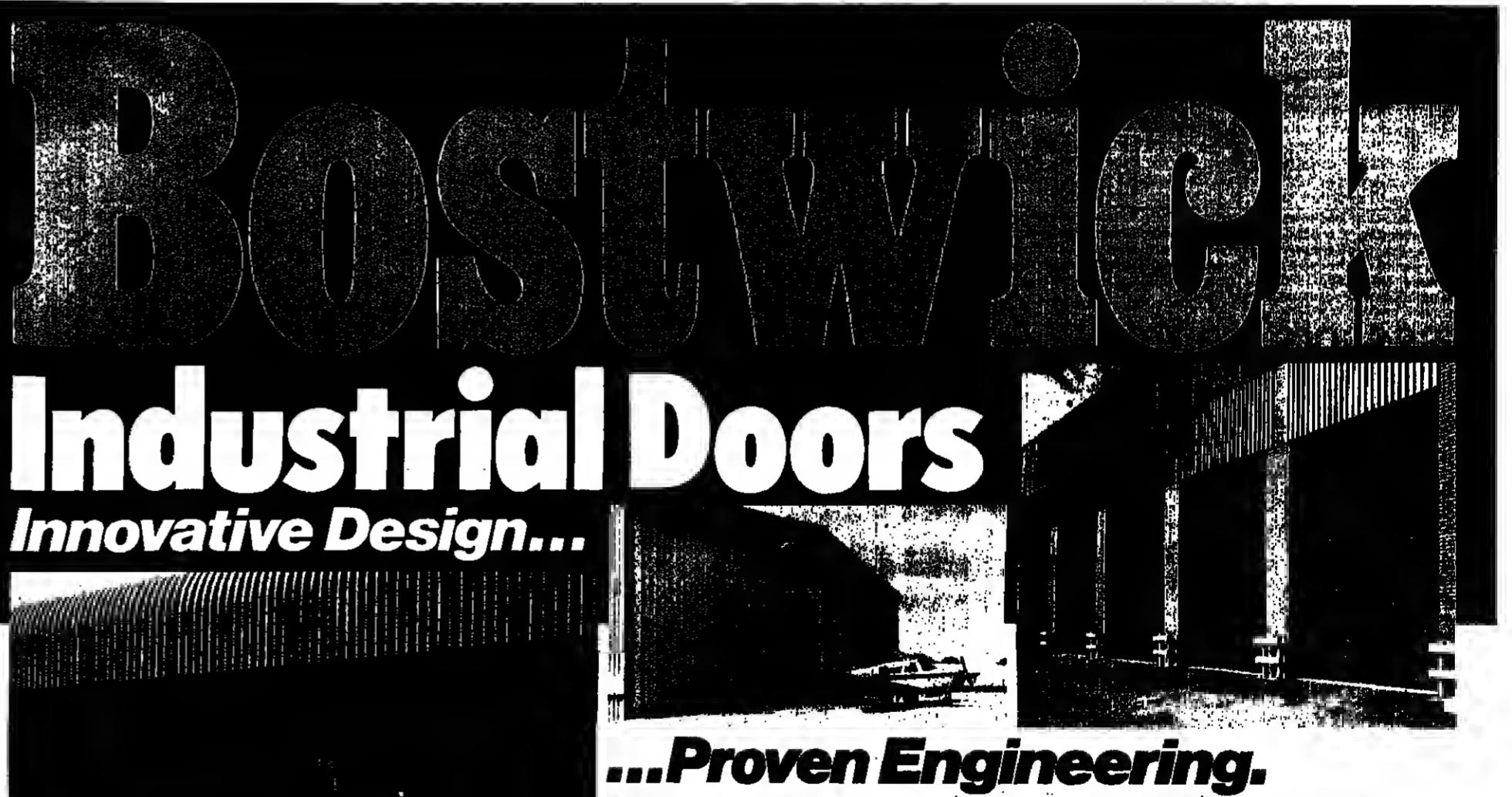
Drawbridge Man — Drawbridge No 7.

studies the 'A' frame tables in 16th and 17th century paintings. He belongs to the Order of the Carpenters". There is a "talis from Rubens", toy town, or feudal quality to all this, as if the perfect example of the perfect concordance that Hejduk seeks between the dweller, his being, and his building might be a toy soldier in his sentry box.

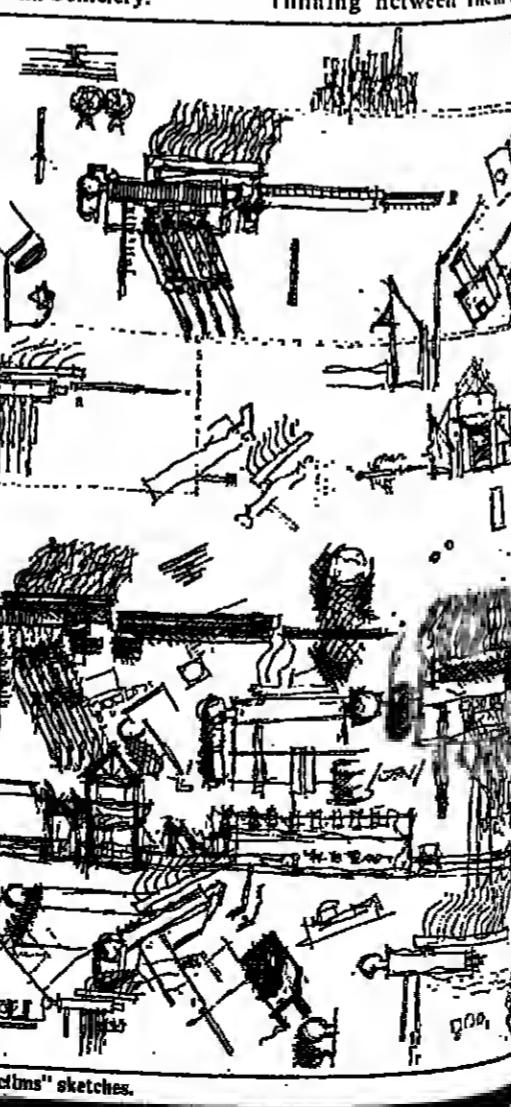
This is confirmed by the appearance of the structures in the drawings. Most of them have a booth, kiosk, or playground typology, using simple and

common means of construction to achieve a singular and memorable quality of image, as if in each case he has found its unique form of housing. The effect is meticulous, precise, yet overall curiously arbitrary. Their static and fixed character is emphasised by the absence of articulated plans — each kiosk represents a single station of being, a single motivation, and a single state of mind.

Hejduk is probably right to gather these works into congregations, for the imagination embodied in them looks livelier and intense in those sketch sheets which are covered in clusters of variations on his themes, each one bristling with a life that looks considerably more stagey and self-conscious on a large scale and in isolation. Hejduk is not interested in extension or the generality of urban typologies. These he represents in his project by the grid of saplings. Hejduk is after the exception, the intense, the individuated, the epiphany images that punctuate the indifferent spread of the city and render it into memory. Hejduk



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UNIVERSITY CHALLENGE

Ian Lathem prefers the three prizewinning proposals for the new University Centre at Aston. They are presented with extracts from the architects' reports.

BY all accounts the open competition for the design of a new conference centre and residential block, recently won by Milton Keynes practice Denton Tunley Scott, has been a success.

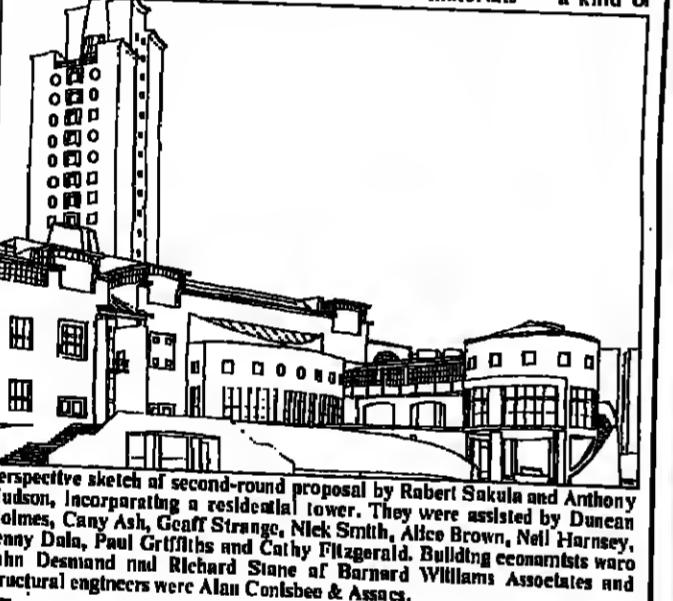
The brief was well set out, the problem was challenging, the jury was of a high calibre and the two-stage procedures, whereby eight practices were paid to develop their initial sketch schemes, seems to be the most painless and surest path to finding a satisfactory scheme.

The three prizewinning entries are of high quality and warrant closer examination because they are by comparatively young emergent practices and their selection was by a jury including John Partridge and Paul Koralek of HKPA and ABK respectively, worthy and

successful practices with a good pedigree.

The complex inter-relationships of the various functions as well as the problems posed by the context demanded thorough and inventive schemes, while the phasing requirements made only a few diagrammatic plan arrangements possible. (Note, for instance, the similarities between the first and third placed schemes.)

Denton Tunley Scott's winning project owes something to the Cambridge school that includes Leslie Martin, Richard McCormac and Barry Gasson, as well as the Dutch structuralists like Van Eyck and Hertzberger. The richness and apparent complexities of the scheme are achieved through highlighting the functions of the concrete frame and other constituent materials — a kind of



Perspective sketch of second-round proposal by Robert Sakula and Anthony Hudson, incorporating a residential tower. They were assisted by Duncan Holmes, Cary Ash, Geoff Strange, Nick Smith, Alice Brown, Neil Hurney, Jenny Dale, Paul Griffiths and Cathie Fitzgerald. Building economists were John Densham and Richard Stans of Barnard Williams Associates and structural engineers were Alan Conibee & Associates.

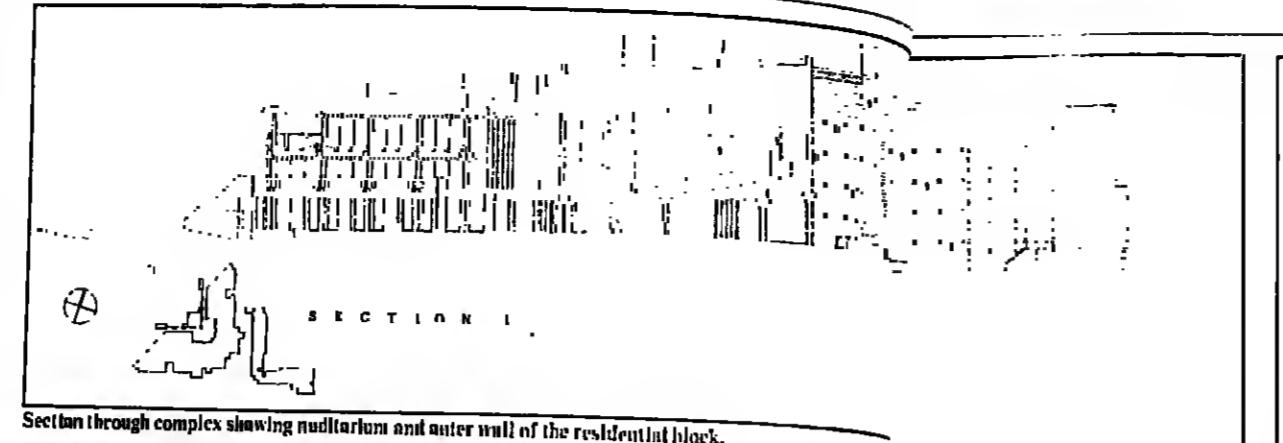
Assessors' report

WE consider that the eight entries submitted at the second stage of the competition have set a high standard of design.

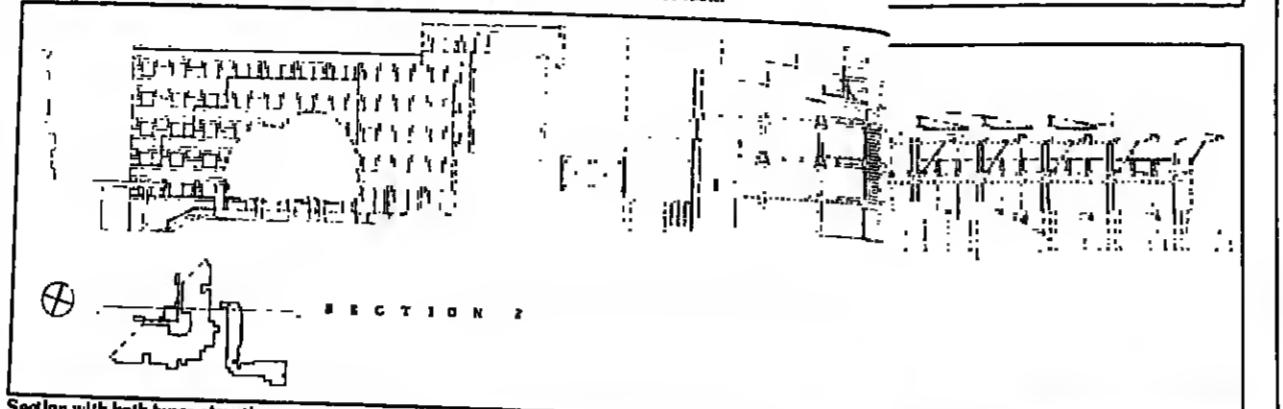
All the schemes demonstrated an understanding of the difficult problems associated with the context of the site and the need to insert a new University Square related to the scale and form of the immediate surroundings, which are dominated by the heftiness of the large main university building. All the designs fully justified their selection for Stage 2.

We have chosen scheme 3 as the outright winner. This is an elegant, well-planned building which responds to and successfully resolves that complex pattern of routes and spaces surrounding the site. The form of the building defines the diagonal route while at the same time a rectilinear space is neatly inserted to respond to the main building and make a University Square. The ample plan form reflects a clear and straightforward analysis of the functional components of the brief and solves the organisational and planning problem in a seemingly effortless way. The relationship of the two phases is good, enabling each to be built separately without undue disruption, and the residential building is well related to the management centre.

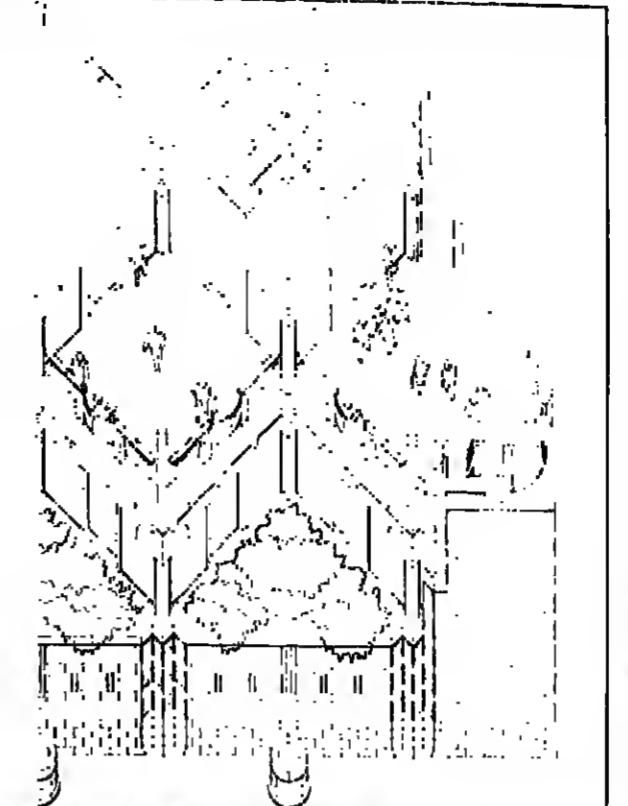
Assessors: John Partridge, Michael Diamond, Paul Koralek, Colin McLeish.



Section through complex showing auditorium and outer wall of the residential block.



Section with bath timer elevations.



Axonometric detail with part of roof canopy removed.

Competitions

Denton, Tunley, Scott (First)

THE pivotal location of the site offers the opportunity to insert a unifying element which could bring together the present collection of existing buildings of disparate forms and styles. The proposal seeks both to form and imply a series of external spaces and routes in an attempt to bring order and calm and some degree of civility to a difficult situation.

The priority in this structuring exercise has been given to the formation of a University Squ-

are which in the urban context is seen as an ante room between the gateway entrance hall on the SW corner and the larger Gosta Green Square. A secondary but perhaps equally important aim was the provision of a linking route from Gosta Green and the complex of buildings to the north, to the library, which seems to have been cast adrift to the south of the new relief road.

The scheme consists of two L-shaped buildings placed in a back-to-back configuration on each side of an axial route leading from the students union to the library. In conjunction with the existing buildings they form two spaces of totally different character.

The more substantial weight and presence of the conference centre is employed to define University Square with the splayed "wings" forming transitional links with Gosta Green and the entrance quadrant. The residential building combines with the management centre to enclose a quiet garden.

The conference centre occu-

pies three storeys with the

commercial element employed

to provide a ground-floor base

with the principal elements of

accommodation located at first-

floor level. The organisational

pattern is determined by extending

the arcades bounding Uni-

versity Square through the

building to form a circulation

cross containing within it the

drum of the Main Hall and

articulating this from the ancil-

lary wings.

The east-west zone extends in

the form of a bridge link at first

floor, to the residential building

and ends in the garden court.

The main dining room, with

stiff lounge above, occupies the

west wing overlooking the

entrance quadrant, University

square and the library gardens to the south.

The quieter north wing

contains the seminar rooms on

two levels with an exhibition

circulation area linked by ramp

to the ground-floor entrance

area. The Main Hall is the

prominent element in the design

and forms a powerful quadrant

addressing University Square

diagonally opposite the new

entrance to the main building.

The real side of the drum turns

the corner at the end of the

Gosta Green link opening up

views of the library and associ-

ated gardens.

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enclose a quiet garden.

Internally, the hall occupies a

double-height volume and has a

a ramped floor consisting of a

series of curved seating plat-

forms. From the square the

building is designed to read as a

a solid base, hollowed out in the

central forum area, surmounted

by a two-storey "order" of the

principal rooms, giving a lighter

and more intricate modelling,

capped by a diagonally pitched

roof umbrella acting as a

unifying element.

The residential building is

organised around a single-sided

access system, which assists in

the formation of the pedestrian

route and also facilitates the

phasing of the construction.

The building is generally five

storeys in height, to link visually

with the existing building, but

extends to six storeys on the

entrance corner to terminate the

library garden space. Generally,

the building is given a simpler

treatment to that afforded to the

conference centre, particularly

in the private garden court.

Architects: Denton Tunley Scott.

Design team: Trevor Denman, David Grindley, Structural engineer: Michael Dickson of Burn Hoppel.

Quantity surveyor: Mike Sharman of Davis, Belfield & Everest.

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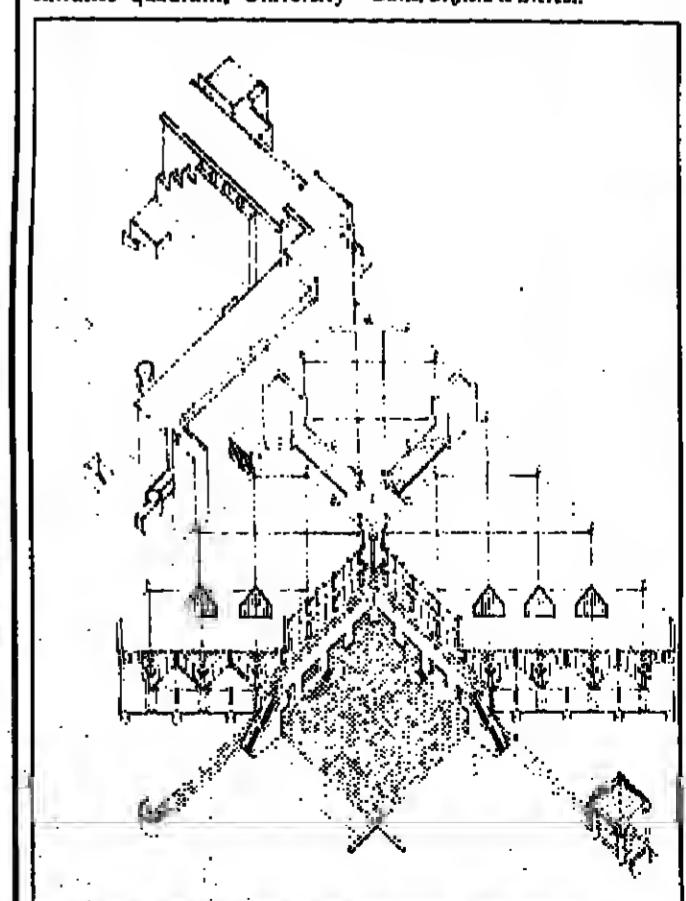
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Axonometric view showing the relationship of the two L-shaped blocks.

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Aston Competition

Allies & Morrison (Second)

THE site allocated to the new University Centre is at the heart of the Aston Triangle, in the middle of the campus.

The construction of a new building in this location therefore offers a unique opportunity to unite the somewhat disparate elements of the campus, as well as reinforce the two major external spaces, Gosta Green and the new University Square, that are envisaged in the University Redevelopment Plan.

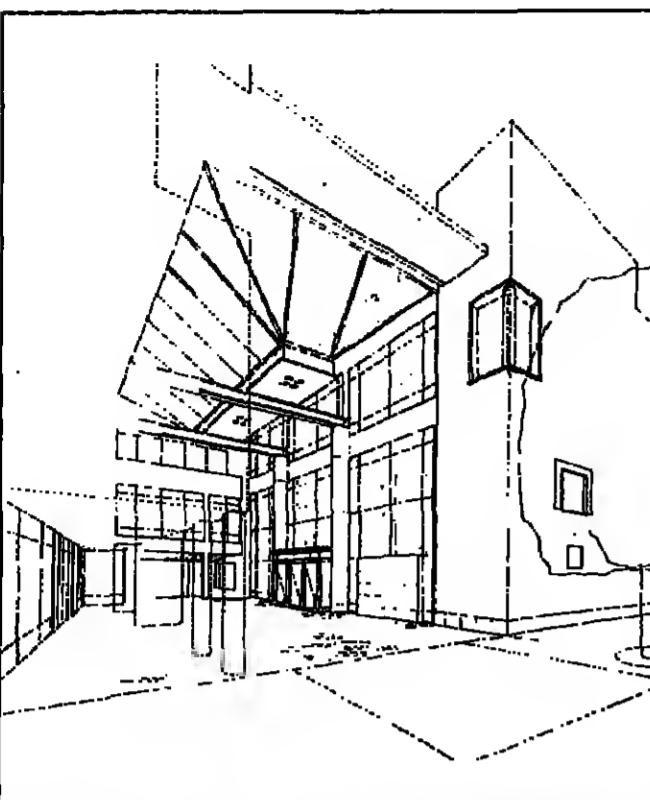
With this in mind, our attention at the first stage of the competition was concentrated on the organisation of the site and the relationship of the new building to its neighbours, and the strategy established then has remained unchanged.

Central to our proposals is a partially glazed mall which provides a sheltered entrance to the new building but which also connects the north of the site, the Student Union, the Triangle Theatre and Gosta Green, to the

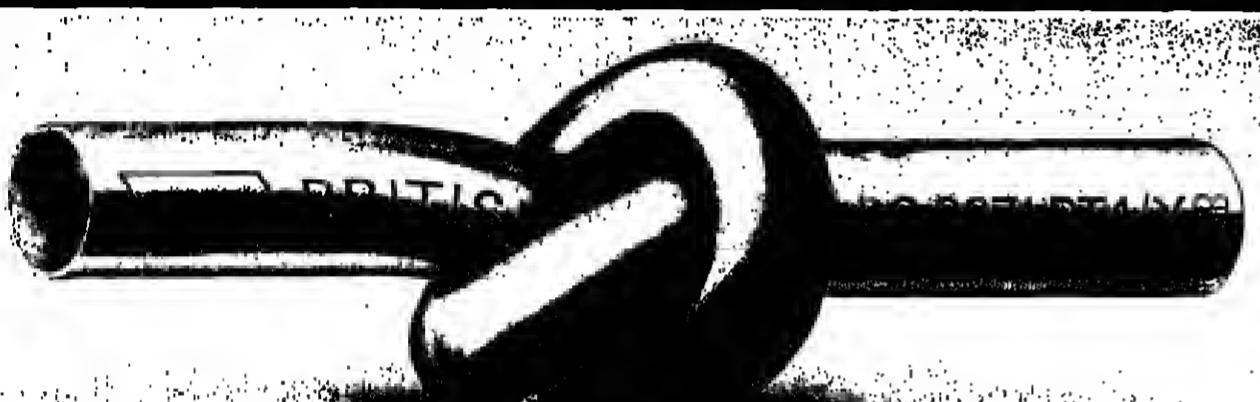
library and the car parks in the south.

A link is also established between the colonnade of the library and the main building, via a route which passes the end of the conference hall, shaped to form a small, external amphitheatre. The forum thus creates a situation appropriately at the entrance to the university site: from here pedestrians move into the University Square while vehicles turn into Aston Street to the bus and taxi drop-off point outside the University Centre. Spanning the road at this point a further new external space is established, drawing the library both physically and symbolically into the framework of the new development.

To the University Square itself, the new building offers the significant backdrop of the stepped wall of the conference hall, while the foyer looks out across the square to the entrance to the main building. The



Perspective view of the main entrance; the glazed valley canopy was employed in the Grand buildings proposal on which the design team worked for YRM.



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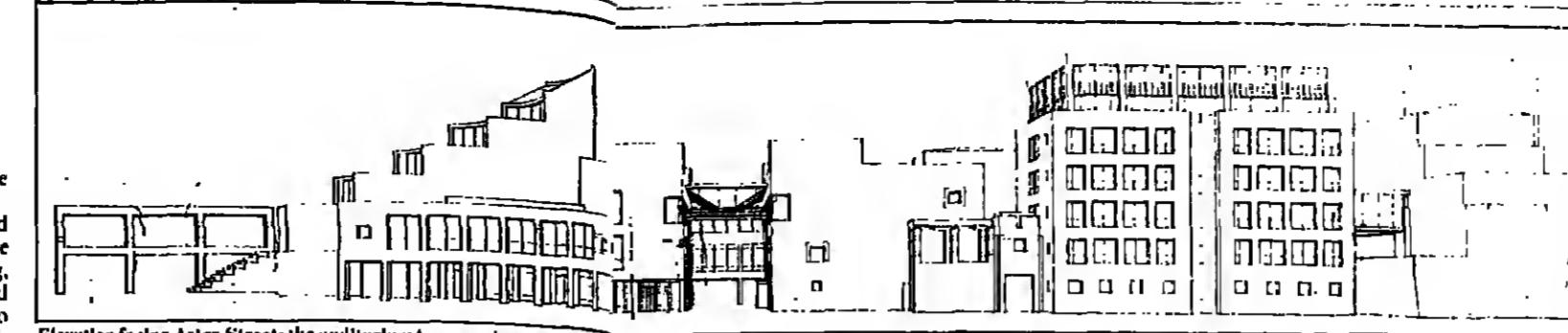
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Elevation facing Aston Street; the undulating line is a conscious quote from

enclosure and sinuousity of the square is reinforced by its termination with the three-storey pavilion of the seminar block, while beneath the interconnecting bridges a route leads through to a garden court created between the new building and the existing Management Centre.

The dining hall is located above the lounge, overlooking the garden court, and may be subdivided into four seating areas. The nursery is located on the kitchen, which extends to serve the dining rooms above. Like the kitchen to the service spiral accommodation which also provides a connection between the administration and the main reception.

The staff club is situated across the bridge from the dining hall. The main bar views into the mall and into the conference facilities below, while a quiet, more lounge facing on to the University Square. From here a staircase leads up to additional seating areas on the third floor, and the separate rooms each with its own access to the roof terrace. A number of improvements in the arrangement of the rest of the accommodation have also been made possible.

Specifically it has allowed the moving of the staff club into a position above the main support area where it can enjoy, paradoxically, both greater privacy and greater contact with the University Square. This in turn has permitted the relocation of the kitchen at ground level, adjacent to the delivery bay and hardstandings.

From the new reception space a major stair (and lift) ascends in the conference facility on the first floor and the dining facility and staff club above, while minor stair leads separately to the foyer of the residential block. The interconnecting

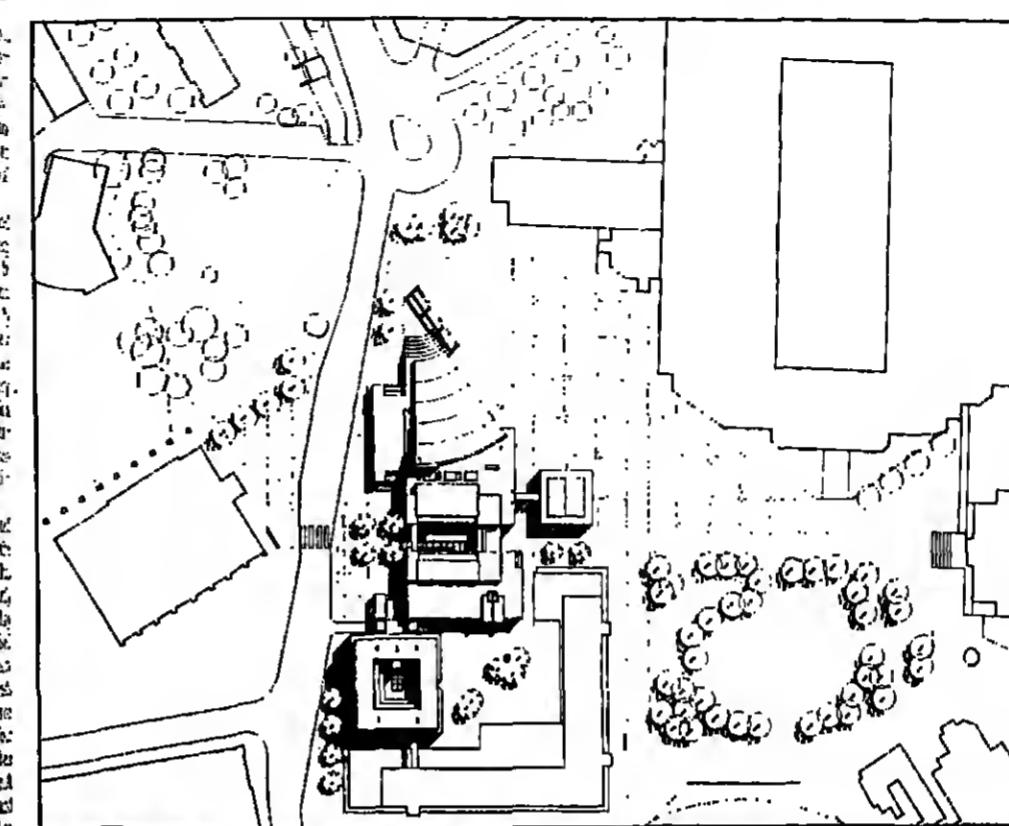
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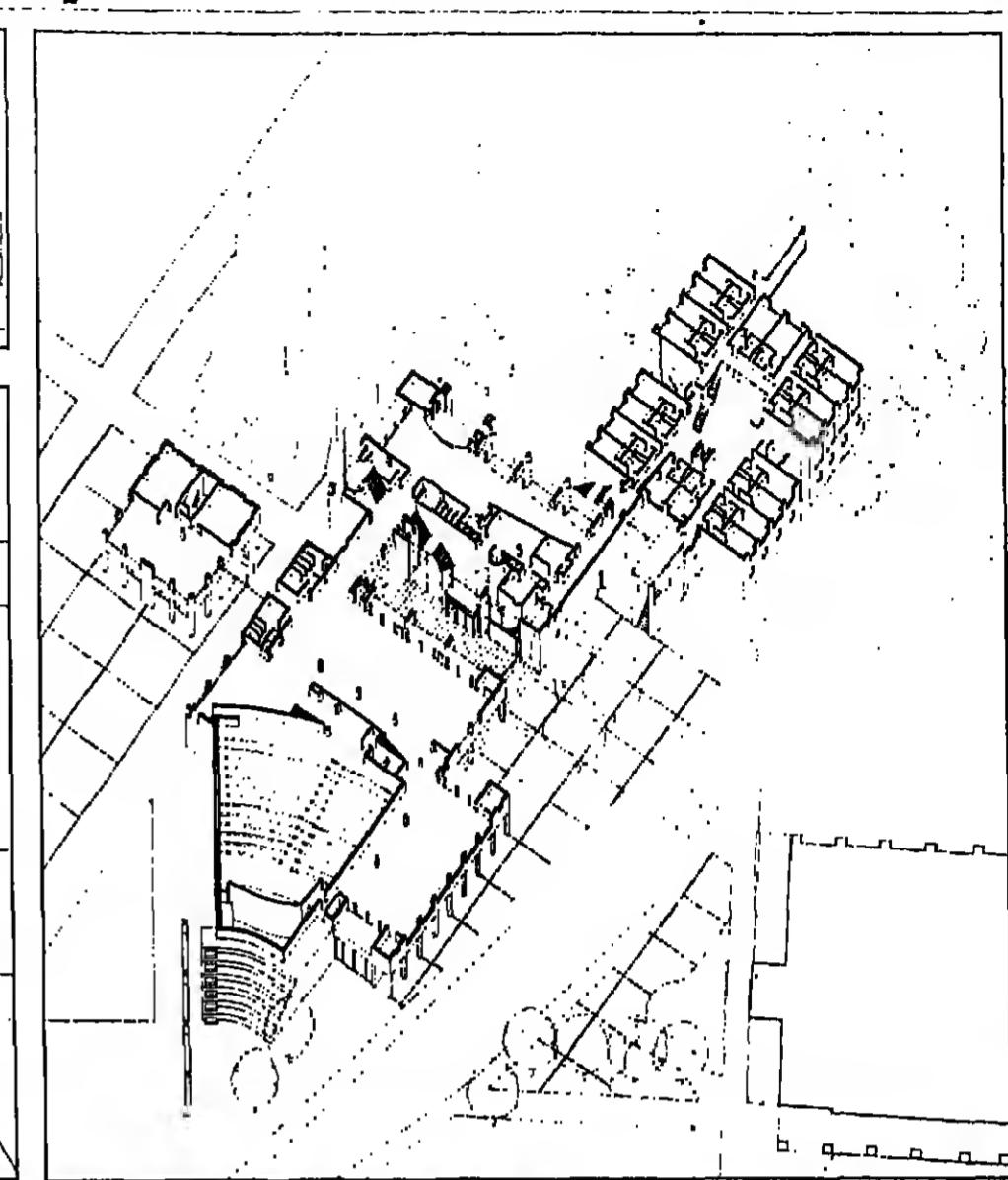
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Site plan showing strategic significance of routes to the library south of the new scheme.



Axonometric showing arrangement of conference facilities.

GLAZING SYSTEMS: LET THERE BE LIGHT

Architects: Allies & Morrison, Birt
team: Bob Allies, Graham Morris,
Paul Appleton, Structural engin.
Whitby & Bird, Services engin.
Brian Warwick, Partnership, Ge
Surveyor: Davis, Belford, Everest.

The conference facility occupies the "piano nobile", the main hall, enclosed by its support areas, linking northwards to the seminar pavilion and across the mall first to the conference lounge and finally to the foyer of the residential block. The interconnecting

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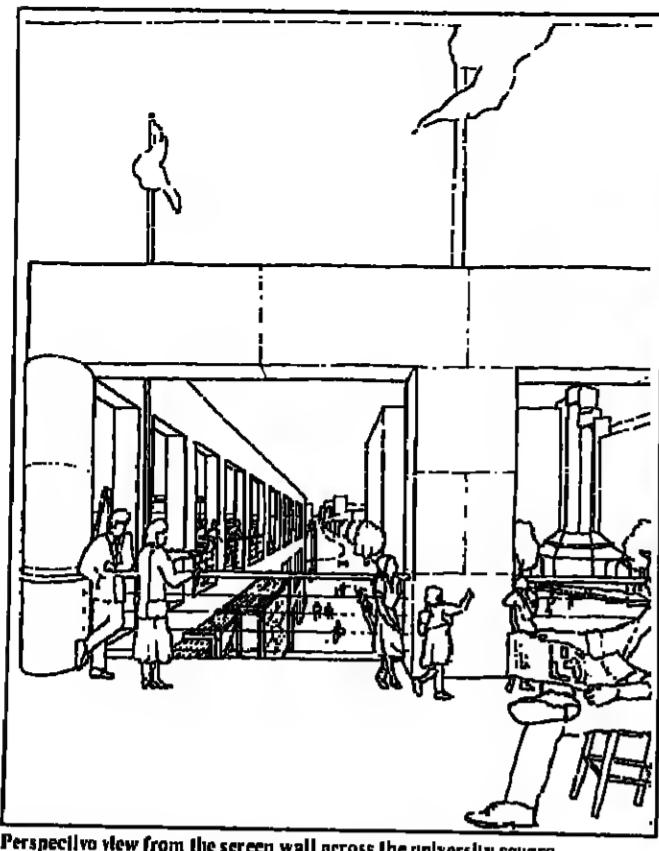
From the new reception space a major stair (and lift) ascends in the conference facility on the first floor and the dining facility and staff club above, while minor stair leads separately to the foyer of the residential block. The interconnecting

route is substantially occupied by the bar, its linear length encouraging informal encounters between delegates. This now also houses the administrative offices with a view of the entrance and easy access to parts of the building.

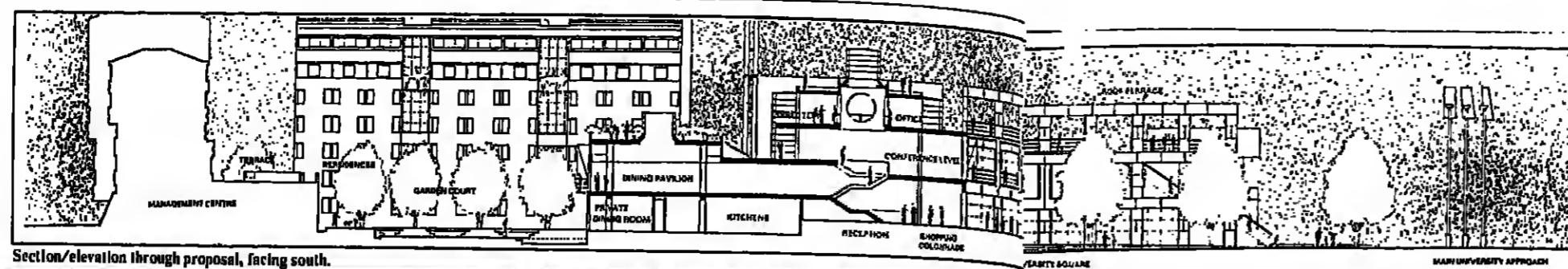
The dining hall is located above the lounge, overlooking the garden court, and may be subdivided into four seating areas. The nursery is located on the kitchen, which extends to serve the dining rooms above. Like the kitchen to the service spiral accommodation which also provides a connection between the administration and the main reception.

The staff club is situated across the bridge from the dining hall. The main bar views into the mall and into the conference facilities below, while a quiet, more lounge facing on to the University Square. From here a staircase leads up to additional seating areas on the third floor, and the separate rooms each with its own access to the roof terrace. A number of improvements in the arrangement of the rest of the accommodation have also been made possible.

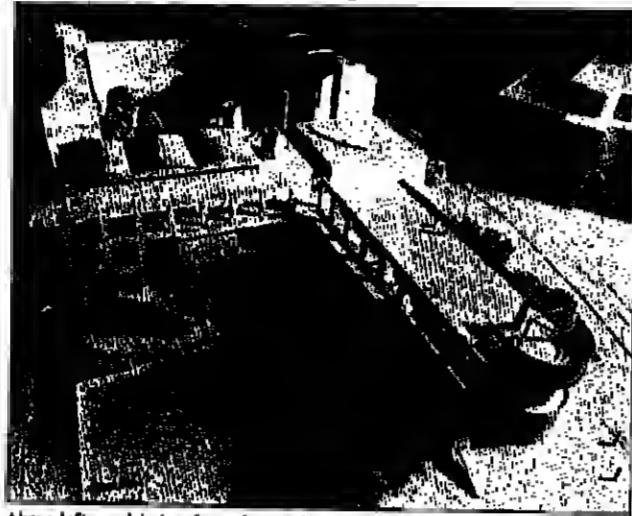
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Perspective view from the screen wall across the university square.



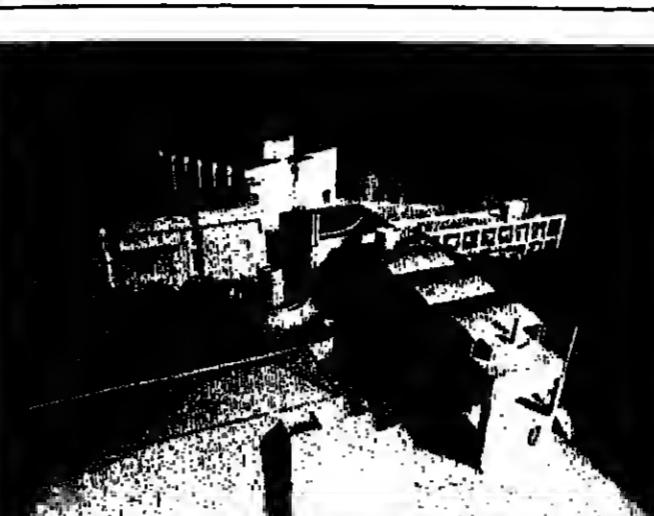
Section/elevation through proposal, facing south.



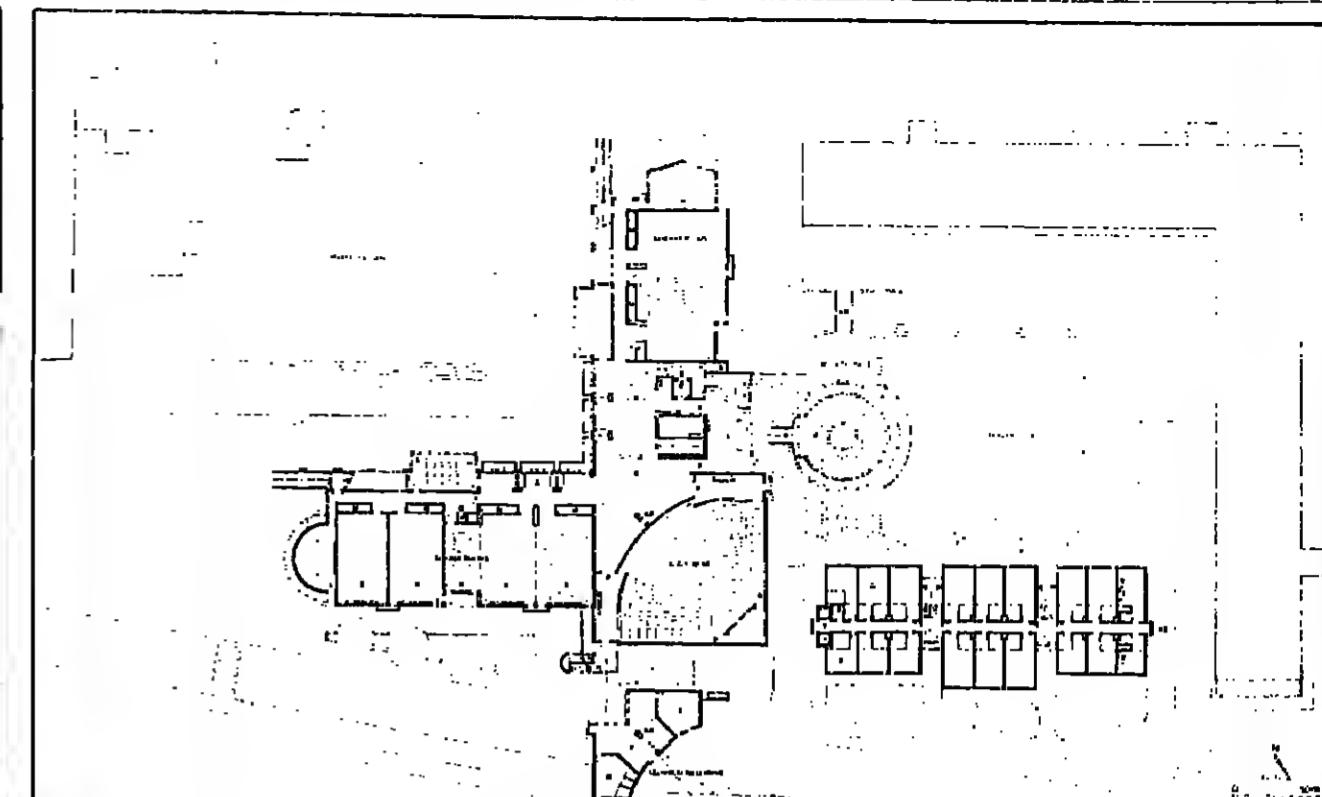
Above left: model view from the north west across the University Square.



Centre: overhead model view showing courtyard arrangement and right model



the north east, from over Gossia Green.

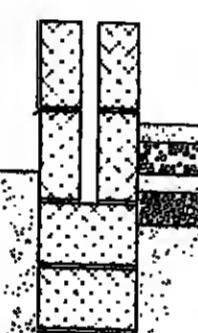


First floor plan.

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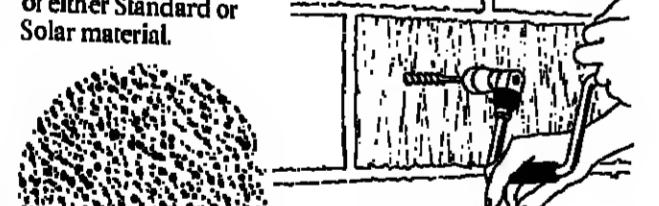
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Good thermal insulation is something the Building Regulations demand. The 0.6 standard can still be met by a real cavity brick wall provided the inner leaf is of 125mm Celcon Solar.

The fact that Celcon can be cut with a saw means that messy bodge which usually passes for a reveal at window

Munkenbeck & Marshall (Third)

THE university's concept is to create a new heart for the Aston Triangle. The centre of gravity of the evolving triangular area happened to be a transverse car route. This is being replaced by a more appropriate one, which will become the University Square at the centre of the triangle, heralded by the new lift tower entry to the material building on the one side, and the new conference centre on the other.

There is a certain irony in the fact that this central component does not house a function traditionally associated with a university. The goal of this design was to create a building which can exploit this irony. The question posed is whether an apparently plain heart can produce even better performance than would the ornate academic variety.

The form of the building is conceived to enclose and create outdoor urban spaces while accommodating the particular needs of the conference centre. It achieves this by using a concave elevation to the University Square, which not only acts as a screen to reinforce the importance of the square but also functions as a screen to reveal the activities within the centre. The intrusion of the building onto the campus will be selectively exposed through the ordering of the formal elevation to intrigue the students and motivate them to their own futures.

Having generated the intrigue, the building becomes highly accessible to those who wish to see more. Students may watch manifesto conference activities on the roof as well as on the elevation. They are plainly visible from the main academic buildings lift towers and can be reached by walking directly up the escape stairs from the square.

Information can be projected from skylights and back projection screens to inform the rest of the campus and animate the "heart". Teachers will be drawn through the conference lobbies to reach their faculty club and may profit from the conference facilities and contact with the conferees. Attention has also been paid to the privacy needs of some of the functions in order to allow independence of use within the centre when needed.

External Walls

Stone: Portland stone cladding limited to front screen only fixed to in situ frame.

Brick: Simple cavity brickwork to most walls not facing University Square. Colour and type chosen to harmonise with surrounding buildings. Small areas of render to articulate some areas. Curtain wall: Zones adjacent to screen wall and between residences are articulated as part glazed, part clad walling. Cladding and glazing bars are anodised aluminium.

Steel add-ons: Balconies, balustrades and other bolt-ons are stove enamelled steel.

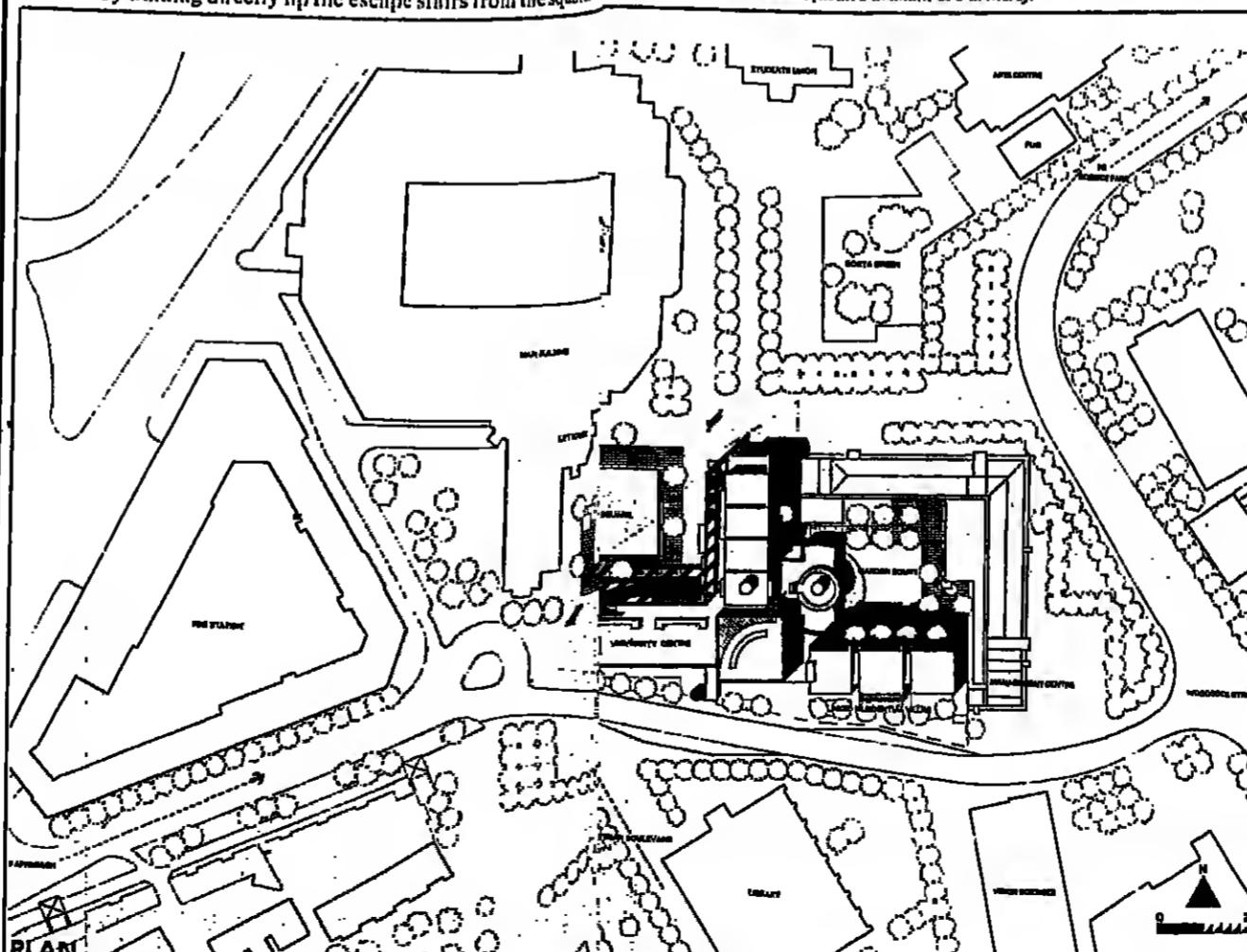
Translucent glass: Seminar rooms within the front elevation have translucent, glazed panels for projection screens which transmit through to the square.

Roofs

Terraces: Inverted roof construction with concrete and stone slabs to restrain insulation.

Vaults: Covered in zinc or similar metal sheet roofing.

Architects: Munkenbeck & Marshall. Design team: Alfred Munkenbeck, Stephen Marshall, Jonathan McDowell. Structural engineers: Martin Manning (Ove Arup & Partners). Quantity surveyors: Nek Davis (Davis, Belfield & Everest). Services engineers: Max Fardham (Max Fardham & Partners).



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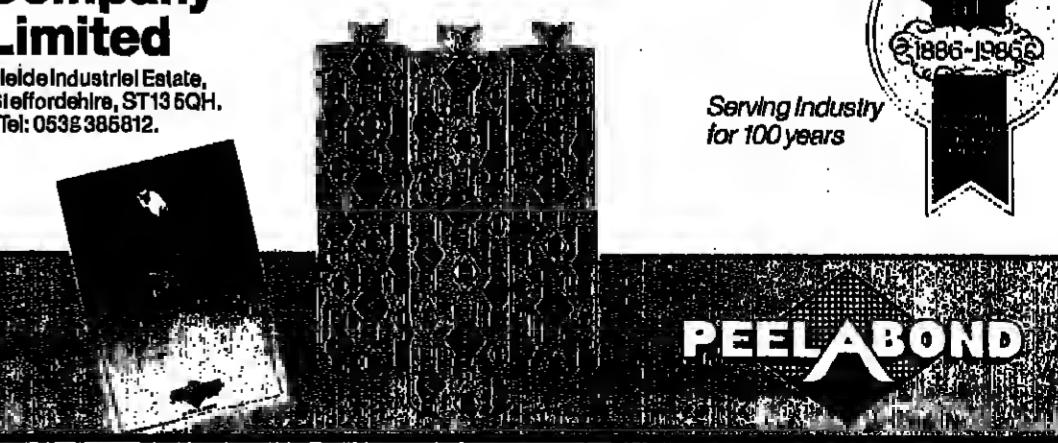
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WAITING IN THE WINGS

While London decided it didn't want a posthumous monument to Mies van der Rohe's Mies van der Rohe et Mension House, Essen in Germany is shortly due to complete its theatre designed by Alvar Aalto 27 years ago. Brian Welters reports.

ALVAR Aalto won the first prize in the competition to design an opera house for the German city of Essen in 1959. Detailed design continued until 1964, when the project was shelved due to lack of funds.

The city was 80 per cent destroyed during the Second World War and difficulties in its reconstruction have been compounded by the fact that it lies on ground riddled by 26 coal mines. Clearly, the rebuilding work took priority over the construction of the theatre and it remained shelved for many years.

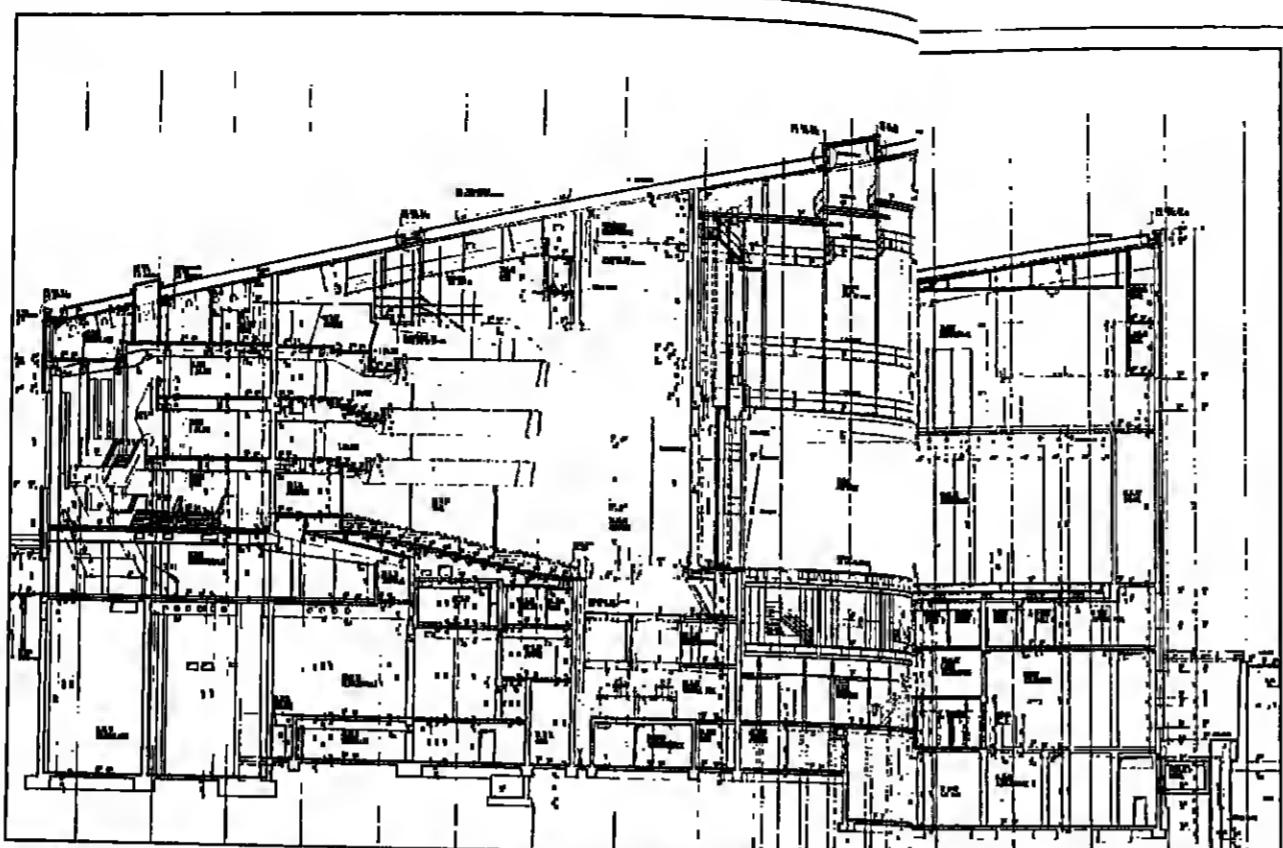
One by one the mines have been closed in the face of competition from cheap imports and as a consequence the whole character of the city has changed.

Not surprisingly, skyscrapers are rare but the city has been innovative in several ways, not least in becoming the first in Germany to plan an extensive

pedestrian area at its heart. The fifth largest city in West Germany, Essen has been chosen as the site for the headquarters of several major commercial and public enterprises.

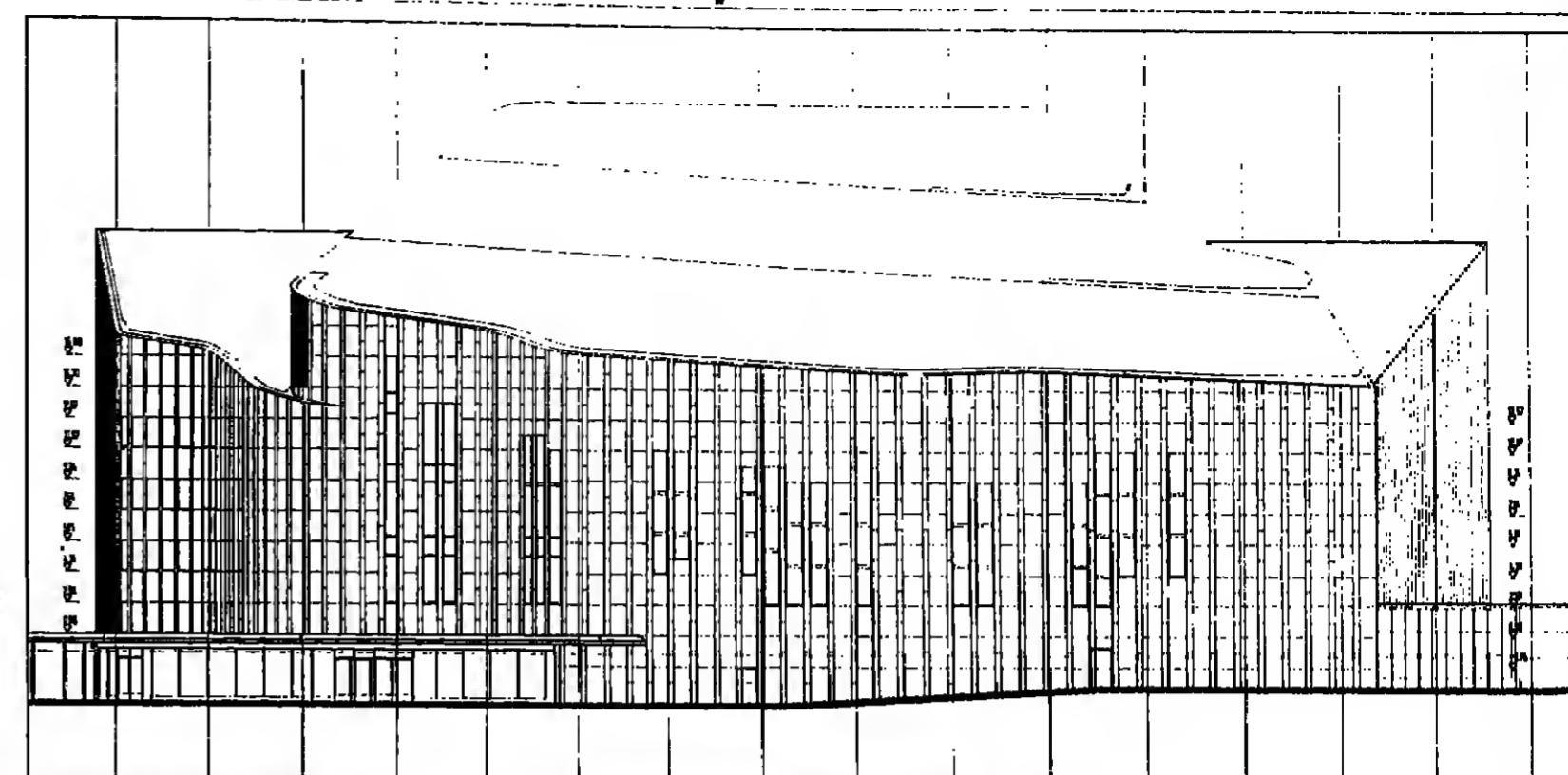
In 1969, the city council decided to revive the Aalto design, but as a music theatre, mounting operas, operettas, plays and concerts, rather than a dedicated opera house. But following the death of the Finnish architect in 1976 and his Essen liaison architect, Horsel Loy, the project was halted once more.

However, the need which had been identified in 1959 remained and in 1981 the project was revived once again, with Dusseldorf-based architect Professor Harald Deilmann being given the task of putting Aalto's plans into effect. In this, he was assisted by the architect's widow, Elissa Aalto, who was commissioned to help interpret the complete design. A qualified architect in her own right, Mme Aalto has been particularly

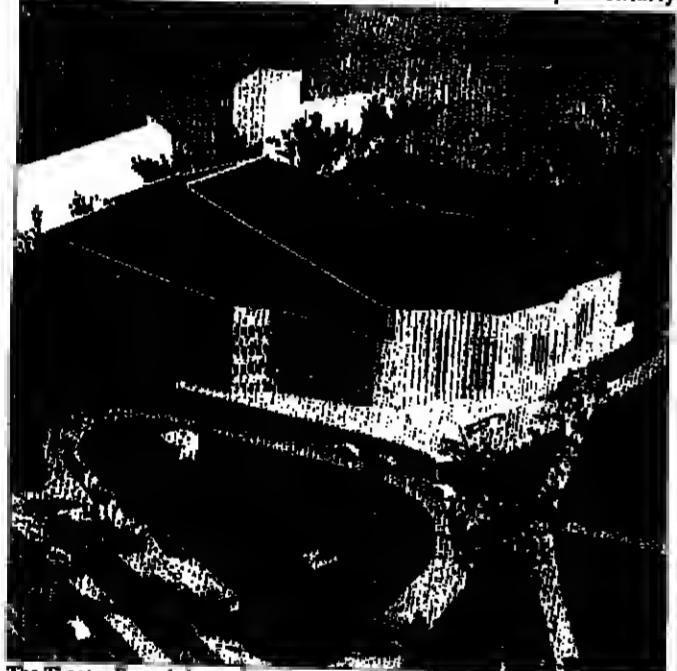


The use of a grey granite

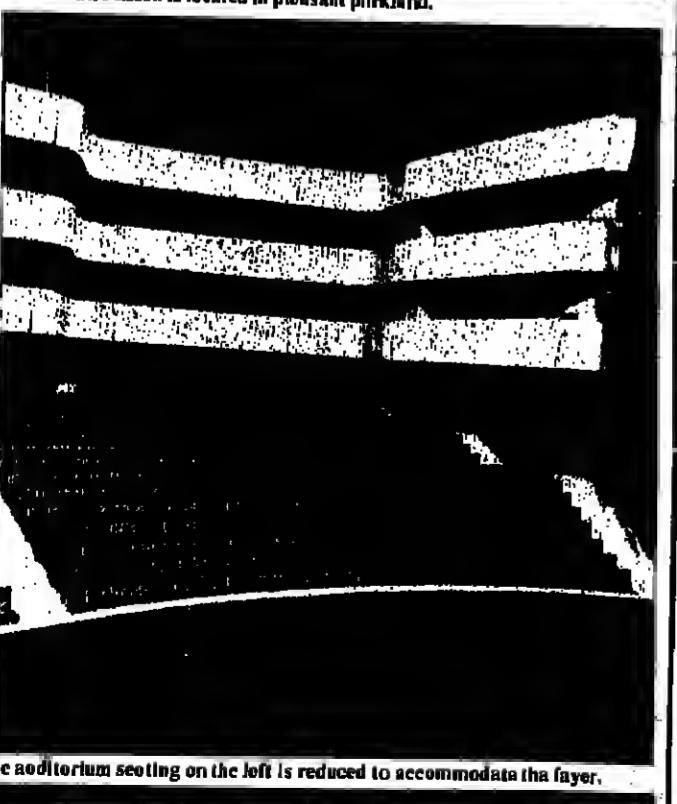
Maximum use has been made of the available space and the changes in the theatre's use have been accommodated.



The west elevation of the building best conveys the irregular shape of the theatre.



The Theatre Essen is located in pleasant parkland.



The auditorium seating on the left is reduced to accommodate the foyer.



The current wave of new investment in the British High Street is bringing with it a new stimulus to the sign making art. As new store chains work to establish their own clear identity across all aspects of their business from merchandise to shop fitting, designers are seeking ways to reflect this personality in the external signs of the store.

Today retail exteriors must reflect the originality and creativity of the total design concept. And that means sign makers are increasingly challenged with creative and technically demanding fabrications. It is in these respects that the design flexibility, colour range and technical performance of 'Perspex' will prove invaluable, in complementing the sign makers special skills. The more innovative and complex the fabrication the more essential the quality, reliability and durability of 'Perspex' become. If you'd like to know more about this most exciting and creative sign and display medium, please write to Philip Champion, ICI Petrochemicals and Plastics Division, PO Box 34, Darwen, Lancs. BB3 1QB.

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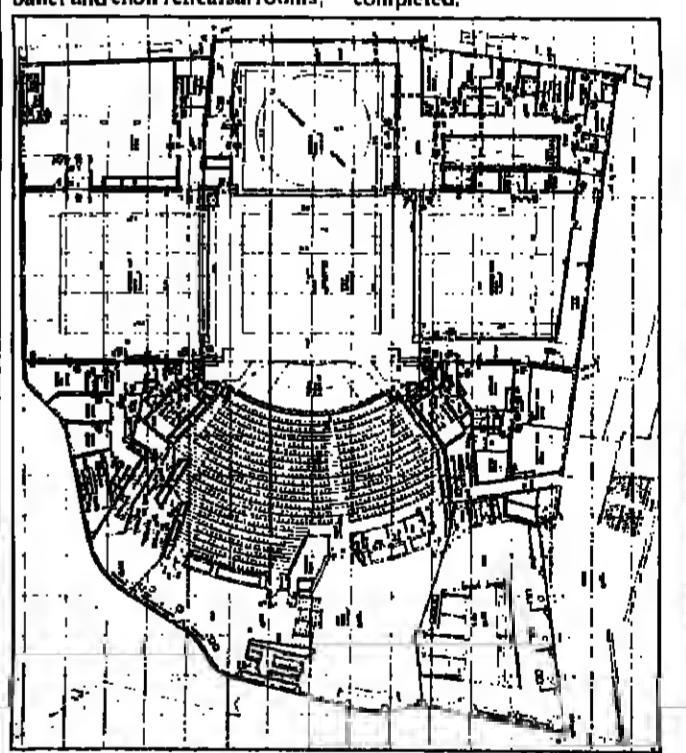
The ICI Roundel and 'Perspex' are trade marks of Imperial Chemical Industries plc

façade, white marble flooring (in the foyer), white and dark-blue interior wall tiles, together with white stucco roughcast, have helped to provide a sympathetic link to the natural surroundings of the new Theatre Essen.

There are 11 floor levels in the building and many of the rooms have been allocated to such uses as wardrobe/clothes store, workshop, archives. Due to the alterations in the use of the building, some detailed changes, such as the inclusion of ballet and choir rehearsal rooms,

have in the event been necessary. However, the present architects have been surprised at the ease with which they have been able to apply the original design; changes that have been introduced were designed to lead to simplification in the interests of achieving lower costs.

The Theatre Essen is now largely complete and is to be opened next year — 27 years after the design was originally accepted, and surely the last of Alvar Aalto's projects to be completed.

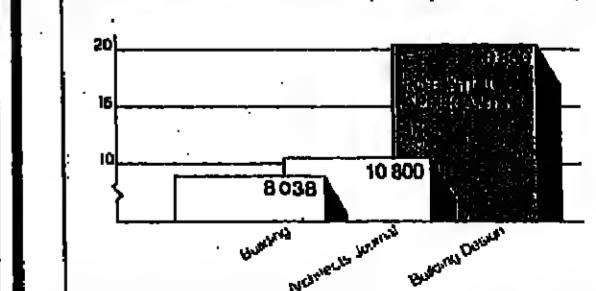


Few alterations to the original design were needed.

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SOFT OPTION

Landscape architect David Jarvis describes the computer software commissioned by his practice to save time on visual impact assessments.

VARIATIONS of "Will I see it from my house?" are usually the first questions from members of the public when faced with a new development proposal.

They ask these questions after a quick flick through the plans and elevations, a pause in front of the glossy perspective and after they have hovered, trying to find their Monopoly-sized house on the landscape model. To answer these questions it is necessary either to have executed hundreds of thousands of sections or have the facility to execute them rapidly at the time the question is asked; it is also desirable to produce rapid perspectives at the same time.

Do the planner and architect know themselves what their proposal will look like from this house, or indeed, from the other thousand houses in the area? — or from the footpaths, roads, motorways? Do they know what it will look like from these viewpoints in five years time when vegetation will have grown or perhaps there will have been built or the quarry face will have moved 100 metres?

How useful would it be if the planner or architect could move the structure 100 metres to the west or sink it another three metres or regroup the buildings or rearrange the car parking layout and then "instantly" be aware of what in the surrounding 20 or 30 kilometres the proposal could be seen? How useful would it then be to "instantly" create selected perspectives from viewpoints within this surrounding countryside to assess the visual quality and/or intrusion? It would also be useful to have "instant" volumetric calculations so that the cut and fill implications of a design change are available as well.

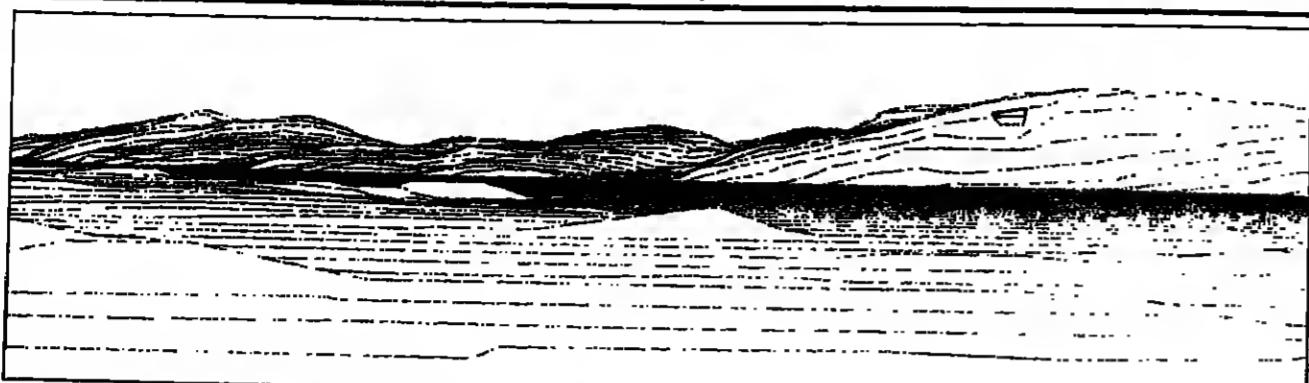
With ever-increasing environmental awareness and the concomitant growth in national government and EEC legislation and EIA directives, the demand for comprehensive visual impact assessment also grows, putting further pressure on the planner and architect to provide this service.

It was to cope with this increased demand and to raise the zone of visual influence (ZVI) plan and perspective to a design tool and not just a final presentation technique, that our practice commissioned computer software. It was intended to have two further advantages; first, the computer would remove the ever-increasing time spent on purely manual, quantitative tasks (volume calculations, visibility sections/setting up perspectives/area/measurement/slope analysis etc) and release them for qualitative decision making; secondly, the quality and quantity of available visual, volumetric etc information should lead to better planning and design solutions.

The latter has as spin-off at the public consultation/public inquiry stage, where the "instantly" generated perspective allows the parties to discuss the positive and negative merits of a view without wasting time arguing on what is the view and whether the proposal could be seen or not.

The programme that stage for both programmes is to create a three-dimensional model in the computer of the 20 or 30 kilometres of surrounding area. This can either be digitised from Ordnance Survey maps and company surveys or, ultimately, terrain survey information transferred directly by disc. Surface features such as woodland, buildings and walls are colour and symbol coded. The computer forms a model and produces a contour plan to any scale so that this can be checked against the base information.

All information is put into the



Perspective view generated as seen from 12 km.

computer at the most efficient scale. For example, the 20 or 30 kilometre zone may be put in at 1:10,000 scale, a prominent viewpoint at 1:2,500, the site area at 1:250 and the proposed buildings at 1:200.

A master disc is kept from which copies can be made. Into these copies can be added alternative proposals or alternative arrangements or proposals. All or any part of a building/structure/motorway/ quarry etc can be "tagged" so that the totality or a specific part of the proposal can be analysed for its visual impact. Areas from which car parking could be seen or from which the roofscape or even clockface on a clocktower could be seen are easily tested.

The proposal or part of the proposal can be tested on a "bald" landscape or with relevant surface features added. Running the test on a "bald" landscape is useful in that it gives the worst possible case. A viewpoint from which a proposal cannot be seen across a bald landscape will never have a view of the proposal even if every tree/wall/hedge/building is razed to the ground.

A choice now has to be made between asking for a single specific visual study from one viewpoint or a wider analysis from all viewpoints on a defined grid. Typically a 200 grid is used initially and the computer analyses sections through the proposal from every viewpoint on the grid. This could be one section from each viewpoint to test who can see the top of a flagpole to 20 plus sections from each viewpoint to test for a complex roof layout. The results are displayed as illustrated here; crosses represent no intervisibility and numbers represent the number of sections that registered intervisibility from those viewpoints. This first grid study has simply established those areas from which the proposal or specified part of the proposal could or could not be seen, by checking hundreds of thousands of sections.

The very rapid one-point study allows individual house, picnic areas, footpaths, bridges etc to be selected on a specific test of intervisibility run. But this time those sections registering intervisibility are identified by radiating connecting lines so that it is known which parts of the proposal can be seen. This may show, for instance, that the broad areas established in the grid test as having a view of the proposal are, in fact, only seeing one building of a group or one length of a wall. These sections are then displayed in elevation on the screen so that, for example, the height of wall which is visible can be established. This is to check whether the viewer would get a mere glimpse of a wall or would see the whole expanse.

In both the grid ZVIs and the one-point studies, the computer

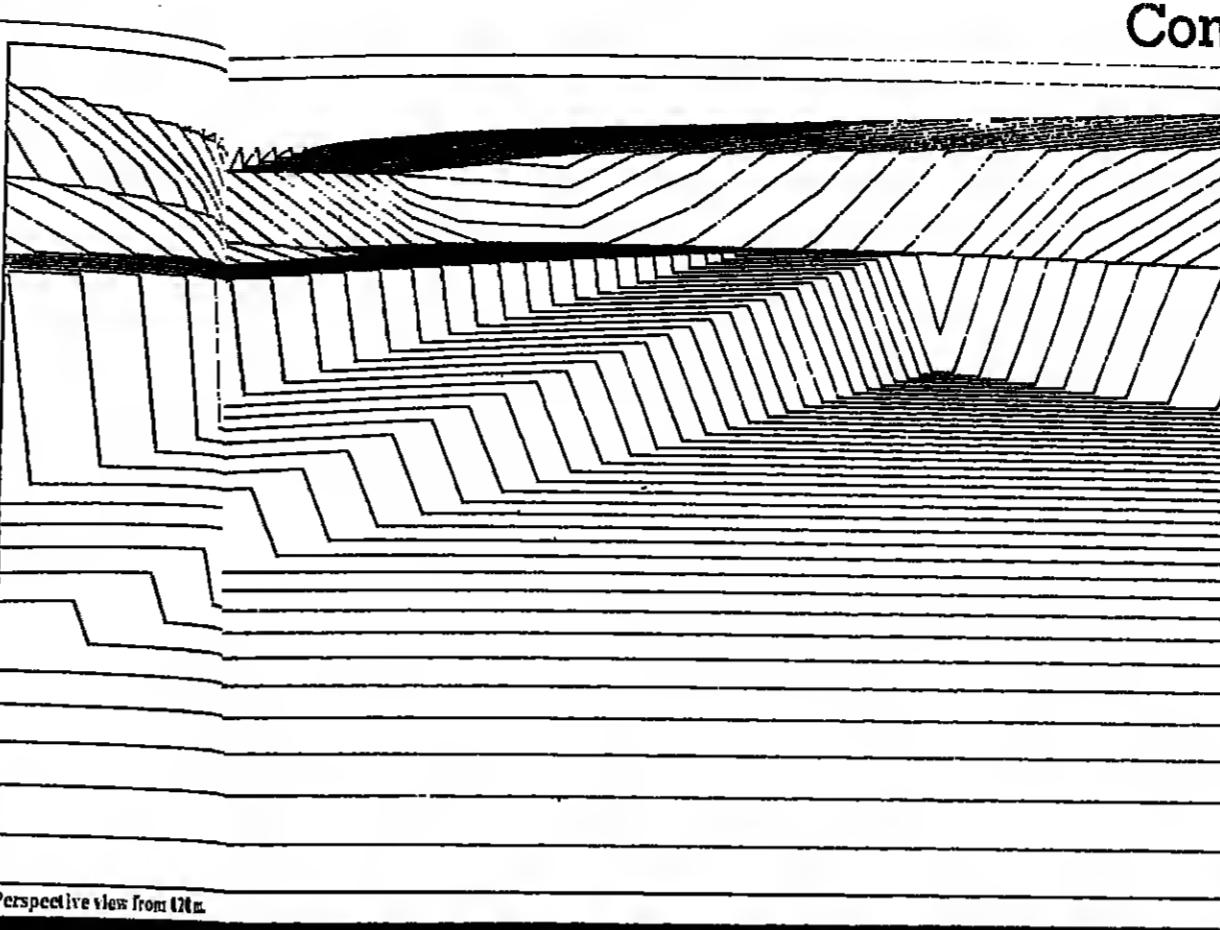
sees that the height of viewpoint or selected views can be checked from bridges, bedroom windows, moving traffic etc. If no height is selected, then the computer defaults to "eye" level".

Having established who can

see the proposal or part of the proposal from where, we are now able to establish what they will see from where. The major feature of this programme is that any viewpoint in the 20 or 30 kilometre zone can be selected and a simple line perspective of

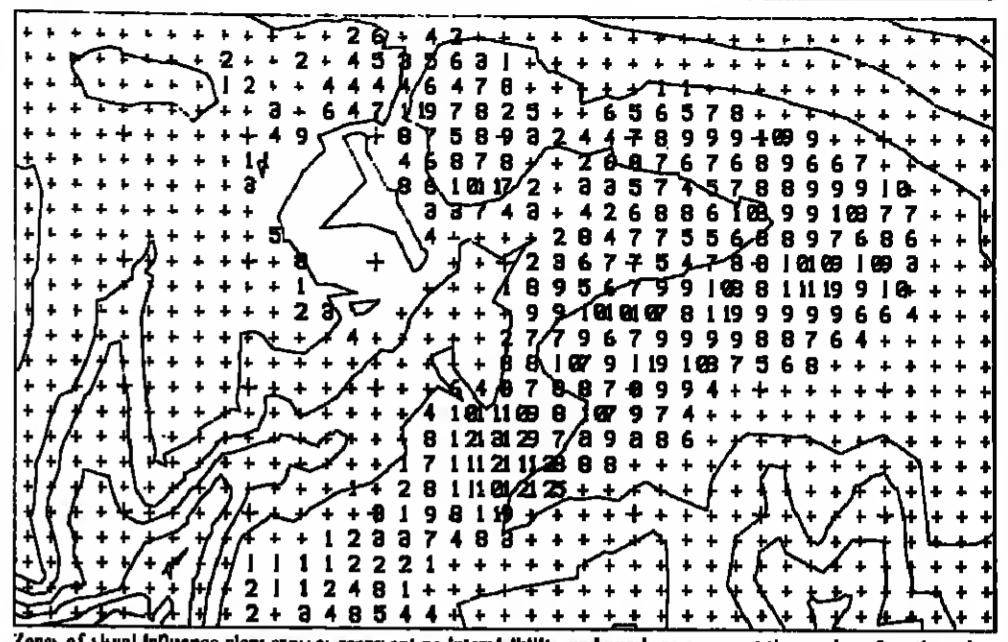
the proposal in its setting is created. For example, a house is identified as the viewpoint using the cursor on the map on the A0 electronic drawing board and the bedroom window height is entered.

The "proposal" is identified



Perspective view from 12 km.

Computers



Zones of visual influence plan; crosses represent no intervisibility and numbers represent the number of sections that registered intervisibility from those viewpoints.

using the cursor in the same way as for establishing the viewpoint of the perspective. The perspective is corrected for curvature of the earth and light refraction and offers any field of view so that the perspective may be

radiantly matched to photographs for mounting and to camera lens information.

The computer can be used to create a series of perspectives of the proposal along an approach route (by repeating the technique already described). This allows, for example, the creation of a perspective out of the side window of a car on the motorway, or the oblique view from the motorway feeder road. These programmes are not intended to repeat what is already excellently covered in architectural software but rather to deal with the building in its setting as viewed all the way out to visual infinity.

There are two other facilities within the software with a third currently being written.

● Volume Calculations: top and bottom of geological strata can also be digitised as the surface contours. Instant volumes can be calculated of any area/combination of strata. This provides topsoil/subsoil volume calculations as well as cut and fill for site groundworks.

● Slope Analysis: up to six ranges of slope (eg 5 per cent to 10 per cent) can be defined and given a colour code. The computer will then examine the whole 20 or 30 kilometre area analysing the slopes into the correct ranges and colours. This is particularly useful when it is necessary to propose it to the surrounding landform or where certain agricultural uses or transport gradients require specific slope limitations.

● Slope Mapping: (currently being written). This programme will allow sub surface, surface, land use, land designation etc

information up to a county in size to be digitised. Any combination of factors can be sieve mapped and quantified (together with the interface length measured).

The system has now been used on projects as diverse as industrial parks, hotels, government buildings, motorways and quarries. The test areas have ranges upwards to 625 square kilometres of complex Scottish landform. The clients have included government bodies, national companies, landscape practices and architectural practices.

Many local authorities have now had experience of this level of appraisal and computer generated ZVI plans and perspectives may well become an expected part of any major planning application. Similarly, a computer and large screen may become standard equipment of public enquiries, this would enable perspective from any house or road to be established automatically.

Computers which produce this visual/volumetric/slope/overlay information are not usurping the role of the designer. We could all sit down and check 500,000 plus sections by hand but why waste a year when they can be produced in a week, giving the planner and designer more information and more time to plan and design.

David Jarvis Associates are a Swindon-based landscape practice specialising in major industrial, commercial, national infrastructure and mineral extraction planning and design throughout the United Kingdom.

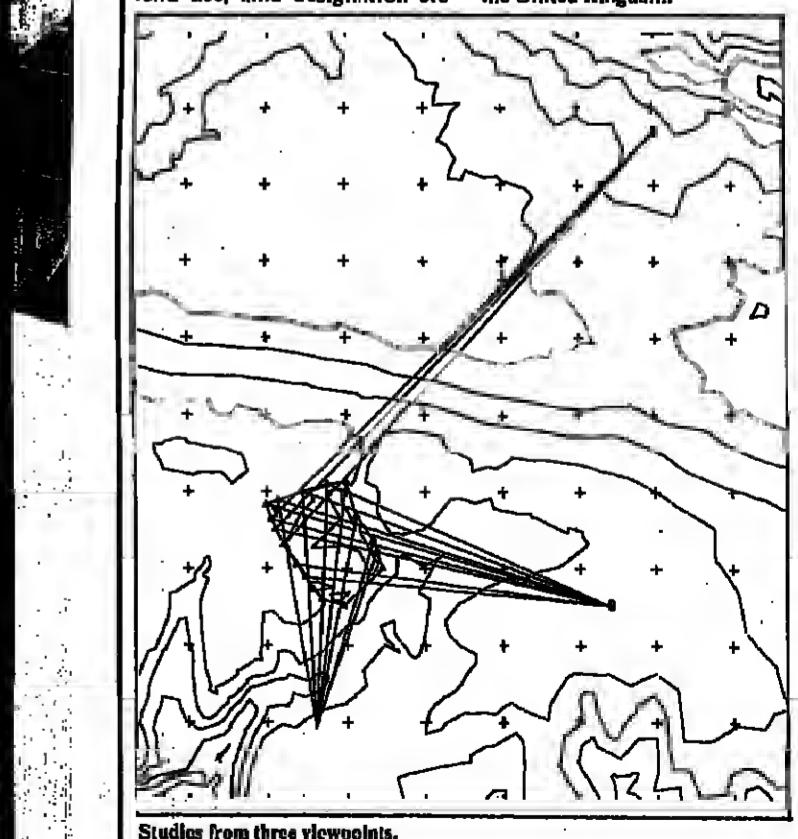
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Studies from three viewpoints.

LATE DEVELOPER

Paul Cooper examines the urban potential of Telford New Town.

COMPARED with the past, the products of contemporary urbanisation are frequently inarticulate and lifeless.

The potential for splendid architecture and fine living has been realised only partially in most of our new towns, although lovers of order point to Milton Keynes as one of the more successful developments, with its single-minded and ruthlessly applied grid. To go there, however, is to experience a town that is fragmented in its parts, and disappointingly reticent in vertical scale.

More poignantly, one recalls a visit to Washington New Town in County Durham, scorchingly dismissed by a conch of Latin American architects whose unanswerable question

was simply: "Where is it?"

Making cities, the most complex activity ever undertaken by the human race, has never been an easy task. We know that places like Chester, Venice, San Gimignano, Oxford and Edinburgh arose out of unique geographical and historical contexts and cannot be repeated elsewhere.

But arresting panoramas, vistas, glimpses, interesting sounds and mysterious places can, for they are an abundant raw material requiring only subtle alteration in the hands of able designers, and perhaps at the instigation of committed, forward-looking patrons.

Yet, we are hard-pressed to find these ingredients in new towns at the sustained level which makes our favourite

holiday haunts at home or abroad so irresistible.

Bureaucracy is one reason why it is so difficult in the 20th century to achieve excellence in urban design, because bureaucracy stifles individuals — and it is individuals, or at least small groups of individuals, who are usually responsible for the initial creative spark and for nurturing fledgling ideas to maturity.

Telford New Town has suffered from a top-heavy staff hierarchy and a significant amount of unconstructive inter-professional rivalry.

There has also been the problem of developing cohesively and economically in a landscape of flashes, scrub-covered pit-mounds, geological faults, mineshafts and abandoned canals. Indeed, Dawley —

later to become Telford — was designated a new town in 1963 for the sound reason that out of its eventual 22,000 acres, 5,200 were classed as derelict, 2,800 were covered with spoil, 800 were scarred by disused quarries, and there were at least 3,000 known mineshafts.

Despite these enormous practical problems, it is worth reflecting on the strange possibility that might have been grasped by some farsighted committee or chairman of turning Telford into Britain's alternative-energy new town, appropriately exploiting its intricate mix of smallholdings, rural industries, sun-soaked pit mounds and windy ridges. The pubescent vegetation could have been regarded not as dispensable scrub but as maturing woodland, a thematic element on

which to hang the whole development.

One could imagine the crystallisation of an urban landscape unknown in Britain. How many-garde that would have made the Telford of the 80s. The Japanese entrepreneurs now flocking could have been stoked into this indigenous and flexible structure, instead of receiving sacrifices of fruitful cropland in the north where the town meets the Shropshire

Plains.

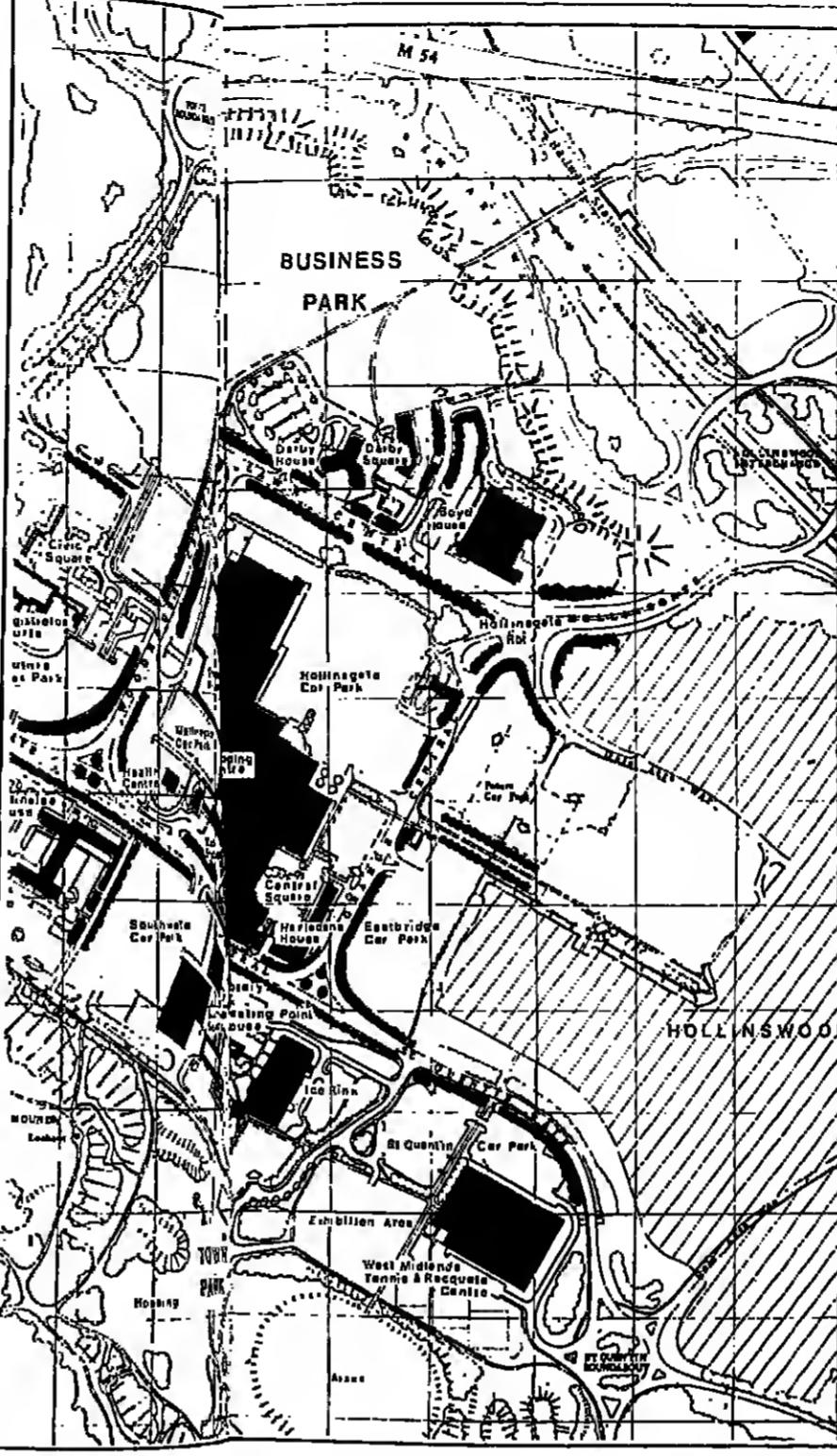
How much more original, too, would have been timber buildings wrapped in woodland as an answer to the ground settlement problems of reclaimed land at Old Park, the new town centre. Here could have been Telford's timber quarter, complying in every way with current Building Regulations yet continuing an authentic building tradition of north European cities. No grey matter was wasted on such absurdity and the usual packagings of stereotyped semis and executive residences with double garages and luxury ensuite bathrooms are now well under way.

Had Telford developed on unconventional lines its organisation might have suited the "Social City".

No doubt in latter-day Ebenezer Haward would have spotted the possibility of a federated Ironbridge, Madeley, Dawley, Onkgate and Wellington as a desirable alternative to the ruthless pursuit of a brand-new, all-community town centre at Malinslee as an essential factor in re-forging local identity.

Yet, from strange beginnings,

Telford town centre plan.



The Business Park from the ramparts.

on a strange site perched uncomfortably half out of the Renday Valley, Telford's out-of-town shopping centre in the middle of a town, as it was once laughingly described, now receives widespread admiration. Such is the topographical interest, so rich the vegetation cover in this birthplace of industry that it was impossible not to get it right in the end, although the legacy of the original master plan persists

in isolated buildings, a lack of controlled space and acres of car parks.

It is curious, also, that in spite

of a major town-centre design competition in 1975, implementation of those proposals has

never seemed entirely committed, and development has continued in seemingly small bursts of fitful, ad-hoc growth. The absence of strong convictions

about Telford's urban form

remains a major problem for the realisation of sustained excellence, although there are good examples of visual and spatial diversity in the incremental expansion which has occurred so far.

For a long time, Telford

suffered at the sharp end of the recession in the West Midlands. In recent years the town has benefited from a policy of hard-hitting promotion in attracting

people like C & A, Debenhams, Mothercare, Boots and Sainsbury's.

The covered malls which echo to these household names are restrained, spacious and sometimes elegant. You can find your way round easily and there is a lot to be said for that.

Vital connections have been forged with residential areas. A

continued page 30

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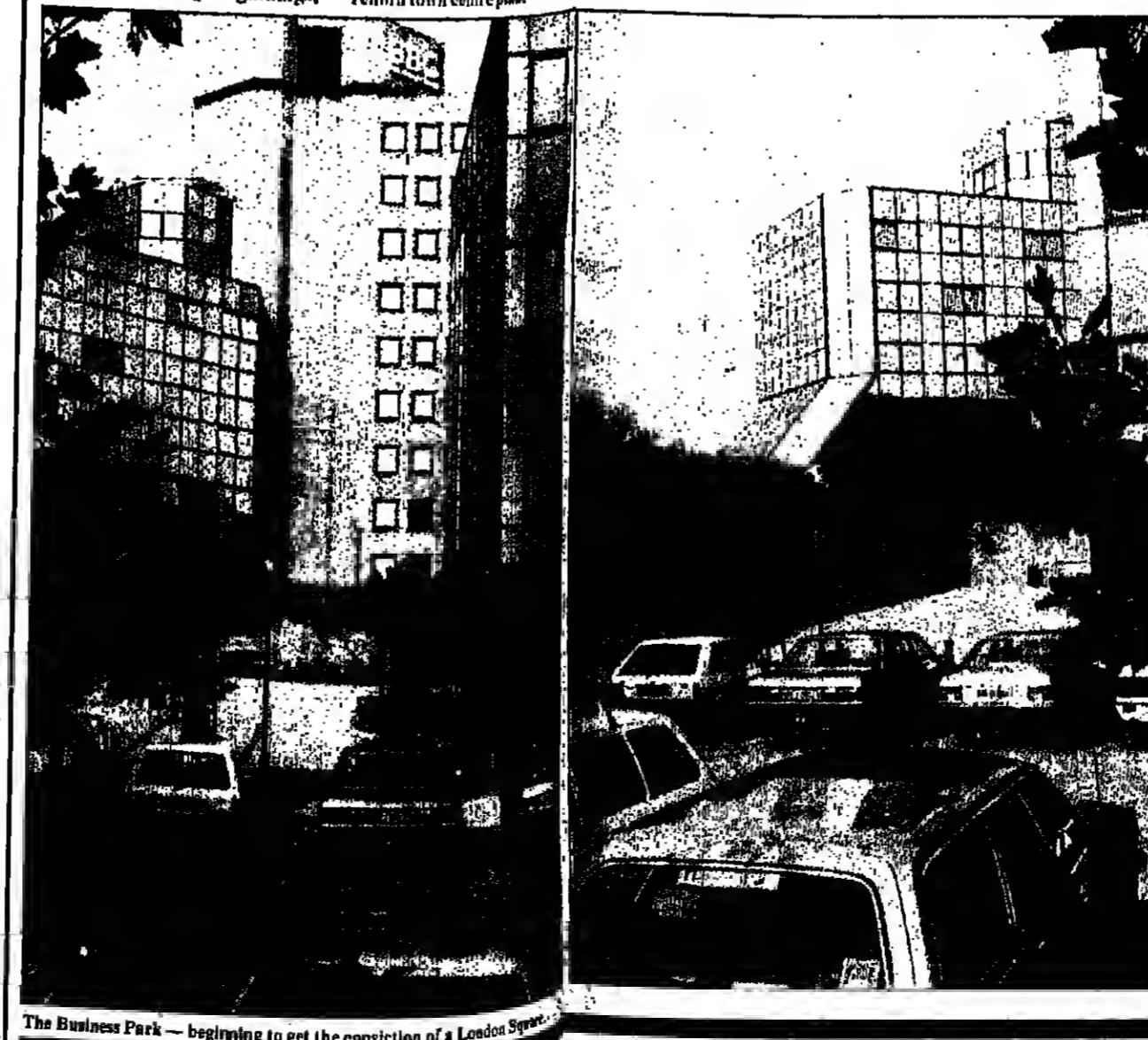
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The Business Park — beginning to get the conviction of a London Square.

One way to build a reputation

Today, the designer of the Leaning Tower of Pisa would probably end up in prison rather than in the history books. And all for the sake of a breakdown in communications between architect and engineer.

Thankfully today, technology is available to prevent this happening, whilst simultaneously saving time and increasing profitability. It's a CAD system called GDS.

GDS builds the links between different disciplines — assisting in the preparation of drawings with its new 3-D modelling and comprehensive draughting capabilities. GDS drawings then become the template for other members of the design team, and form the database for maintenance engineers and facility managers.

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Southwater Square, one minute from the Post Office.

Late developer

from page 29
new bus station shows off, exuberant in bright colours and confident about its robust use of materials. The M54, drenmed of for so long, is important in the town's developing prosperity. Even more unusual is that rarest of rarities, a new town centre station, which was opened by Lord Murray earlier this year, while a 100-bed hotel shows that Telford really means business.

Among the remaining isolated and appended town centre buildings, basic urban quality is being realised at last. The simple matter of a square, which eluded the town centre for so long, has been achieved in Central Square where a curtain of water thrills the ear and cools willing shoppers on a hot day.

Central Telford's greatest asset, however, is the unique relationship of buildings and parks, for it is possible to step out of the Post Office and in one minute be standing in Southwater Square, at the gateway to the urban park. In these meet-

ings and minglings of buildings and landscapes dwell the spirit of contemporary Telford and its hopes for the future.

Along these interfaces are endless possibilities for magnificent statements of landscape and architecture like that already achieved here at Southwater Square, a space of great order and integrity with elegant Black Alders and romantic metal pergolas.

Tilting the floor backwards has dramatised the park approach by half concealing it, a fine townscape technique. The tension is irresistible and expectations are satisfied by a spurting geyser frothing into a new lake. A flight of steps takes you directly into the 450-acre park fashioned from old pit mounds, canals, reservoirs, cart-tracks and run-down pasture. There is a large play area dominated by a giant space net, and a rich knot of award-winning pleasure gardens — as good a piece of park as you will find anywhere.

Beyond there are priceless

riches: endless walks amid dense woodland and rich wildlife; several lakes; esplanades; a children's wonderland of fairytale houses in a dreamy dell nestled over the tree-tops; an open-air lakeside amphitheatre; an arena geared up to a very full programme of events of which the Telford Show attracts most

sub-regional fame; and there are indoor tennis courts, ice-rink and a garden centre. All this was to have been linked in garden festival style, by a narrow-gauge railway, a project now mysteriously shelved. The only shadow over this happy piece of town centre landscape is a rumour of housing development in the park which must surely be just a

had joke.

"Curtain of water" in the Central Square.

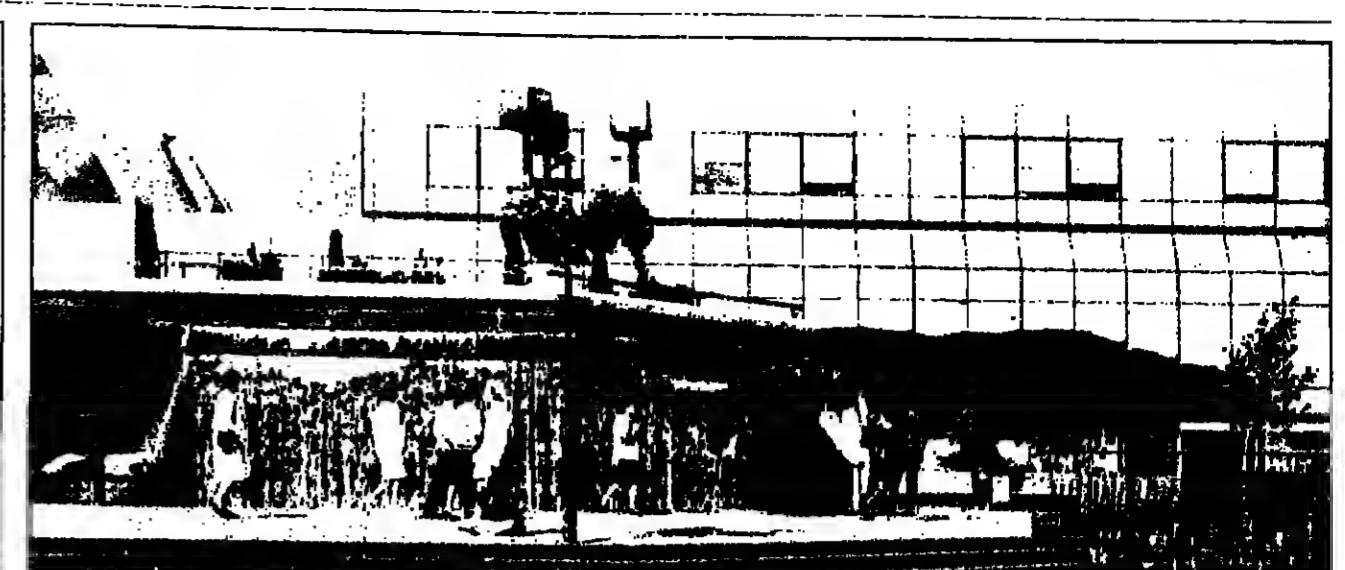
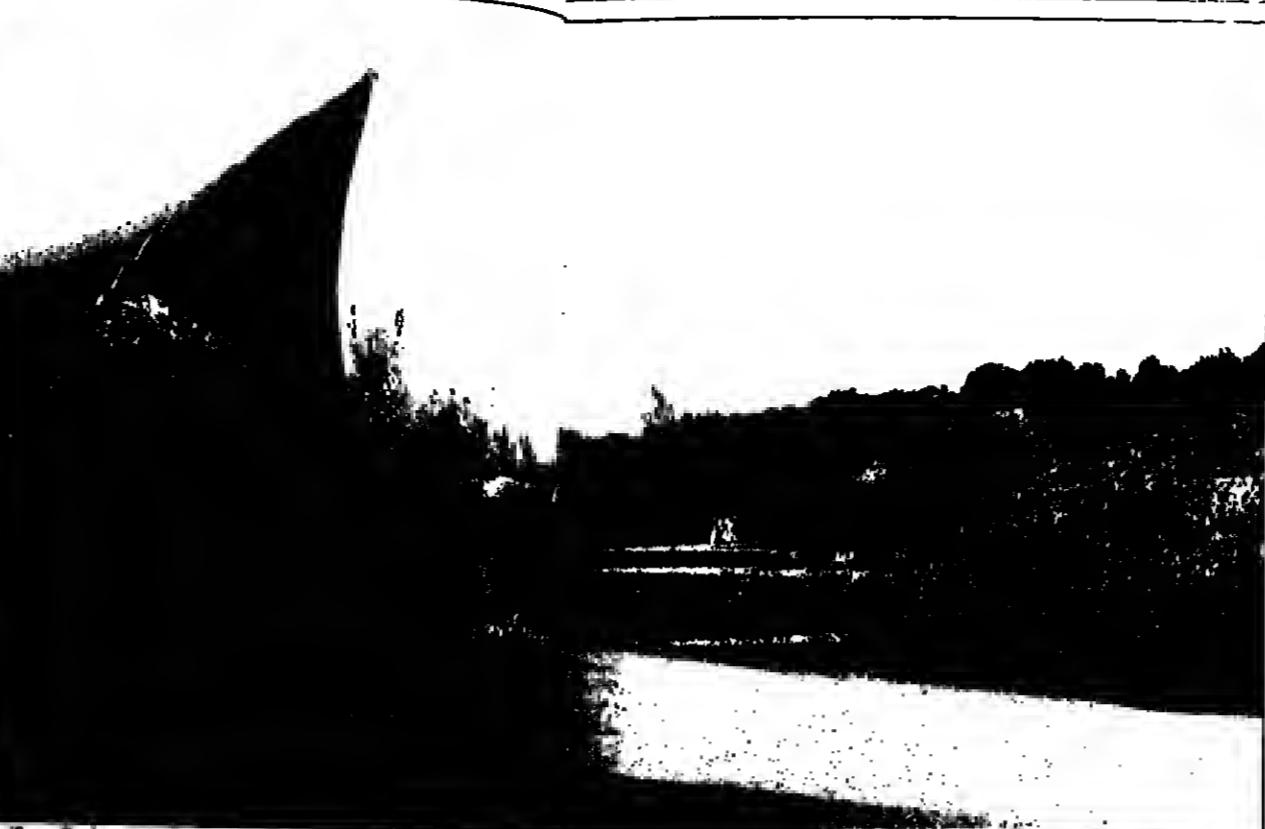
The town park — priceless riches.

The town park's counterpart to the north of the town centre and close to the M54 is the Telford Business Park, where buildings and trees create the feeling of being in a town which cares about fine living. Here the construction of sculptural earth ramparts has strongly defined the edge of the town centre,

although more trees are needed to increase the scale and to establish places which draw office workers for a break or lunch-time chat. Nevertheless "The Ramparts", as they are known locally, successfully illustrate one of Kevin Lynch's key ingredients, described at length in his famous book *The Image of the City*.

Contained by this remarkable earthwork, there are places among the buildings where the feel of the town has really taken hold. The vertical scale is strong and reassuring that Telford intends to become a real town, not some contemporary drawing board utopia for urban living. Trees are important in structuring the spaces and do so with the conviction of a London Square or Paris boulevard. With this kind of positive environmental engineering someone at Telford should seize the chance of linking Business Park and Town Park around the edge of the town centre through leafy avenues, places to wander in broken light or sit in sun or shade.

Telford has for long seemed immature — a late developer. Now it has entered a period of increasing prosperity, grace and elegance. The recent promotion of Telford's commercial director to the position of general manager suggests that hard-headed commercial policies will be applied, but these must be paralleled by a commitment to excellence in urban design. The town will need more



Books

Waiting for the quake

By Tim Buxbaum

Tokyo: The City at the End of the World, by Peter Popham (Kodansha International).

At first glance the high points of his intriguing book are the surrealistic photomontages by Tsunehisa Kimura, and the frightening and appalling description of the "inevitable" earthquake which threatens to flatten much of Tokyo any day now.

Perhaps more potent than these images are Peter Popham's observations of the Japanese themselves — the 28 million of so who inhabit the enormous conurbation of Tokyo. The book is based in part on a series

of interviews made between 1982-85. He talks about city dwellers who twice this century have raised their capital city from ashes, the charred remnants of earthquake and bomb, people who have perhaps come to terms with living at the brink of yet another abyss and celebrate the ephemeral and impermanence in their electric fairyland.

Who says buildings have to last forever? — here they shout at each other, age quickly, and are superseded.

People no longer live at a place, he says — they live at a given distance from a place. He talks about the determination of these city dwellers to "catch up with the West" and understand it in conjunction with Japan's own cultural heritage, all the while matching natural flamboyance at home with stealth abroad and striking international self-enclosure at a time of increasing power and influence. And he talks about the nation's preoccupation with "keihaku tancho" (lightweight, skindeep, short and small), those winning characteristics of the Japanese industrial miracle which are so firmly the essence of the camera, gauntlet, and even car.

Through a series of vignettes of Tokyo life and portraits of specific characters rich and poor, a collage of impressions is built up of this vibrant bizarre city. The picture isn't exhaustive or complete, but how could it be? Properly developed, Love Hotel, department store, Ginza, Shinjuku, Akasaka; everything has its own identity somehow held together in a flexible structure which lacks overall totality and encourages change, be it neon or motorway.

For the newcomer it is universally overshadowed by "a mind-boggling ugliness", a city with almost nothing of beauty to show for its nearly 400 years of history . . . a vast urban complex without even the embryo of a plan", and Popham justifies it as an amazing, optimistic, flawless machine which works perfectly. This may well be so, but most gaijin (non-Japanese) must struggle hard to see it — possibly catching a glimpse in the efficiency of the public transport system or the esmeraderie of the business outing. The Westerner is certainly advised to buy any assumptions of "superiority" and had better rather go as

learner than teacher.

If there is a criticism of this very readable book, it may be that one doesn't feel strongly enough that juxtaposition of Western consumer images with Japanese lifestyle which is so disconcerting to the visitor. They say that the older generation works in order to be beakotowork, while the younger generation works in order to be able to enjoy itself; between the precocious young and incompromising old, stretches the bond of a common language which retains a stranglehold on the status quo, its rigid conventions of address and mutually exclusive forms of professional jargon still acting as bulwarks of conservatism.

Finally, the book is about Tokyo, and not about comparisons of Tokyo with the provincial centres of Japan (Kyoto is not mentioned very much, Osaka scarcely at all). The rehitects in the text are mainly well-established figures — Kurakawa, Ito, Tange, Maki — in preference to newer names like Tsumuratsu, Ando or Tenno Zoo, and this is not a highly specialist book. It is recommended reading for anyone interested in this vastly important centre, and it urges one to visit. Unless you're scared of earthquakes.

Living in the city

By John McKean

People in Cities, by Edward Krupat (Cambridge University Press), £27.50 hardback, £8.95 paperback.

OUR post-urban society might be characterised as one in which all decisions are made, all ideas circulated, between those who live in the sprawling suburban miles of the metropolis where they work at a desperately tedious distance from remnants of countryside, village, or town.

It is all equally far from the "city" as it used to be known — and could be described as an essentially urban place, the focus of civilised life, whose built form could be transversed.

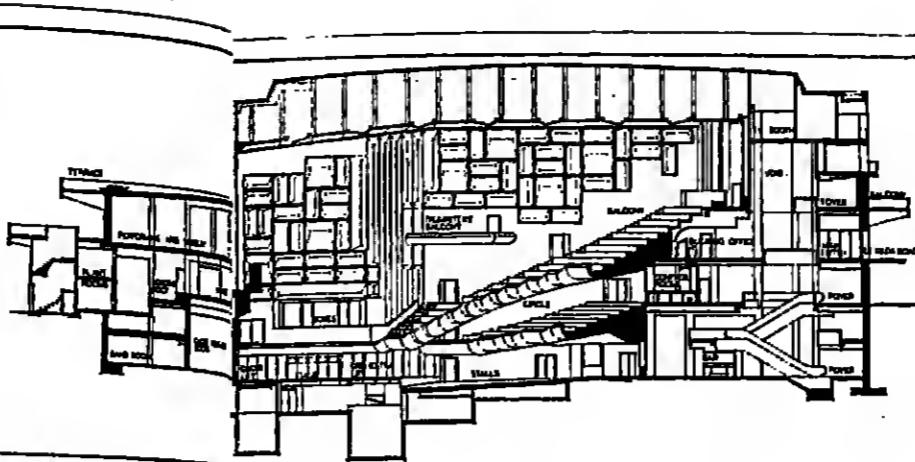
One essential of this post-urban society has been its fixation by a秉riture of masculine values, enumerated (for our purposes here) in the goals of order, discipline and control, of clarity and atomisation; in detached, spurious "goal-free" analysis, of a particularly "scientific" form of logical justification, and especially the ideology of behaviourism as an anchor of unquestioned values.

Meanwhile, the level of debate drains away. Look at the resurgence of Oscar Newman, and the superficiality and reductively arid debates around Alice Coleman. In both the general and professional press, feelings and images, the qualities of life for reflective individuals with memories, the possibility of culture in convivial urban communities, are all demeaned and diminished.

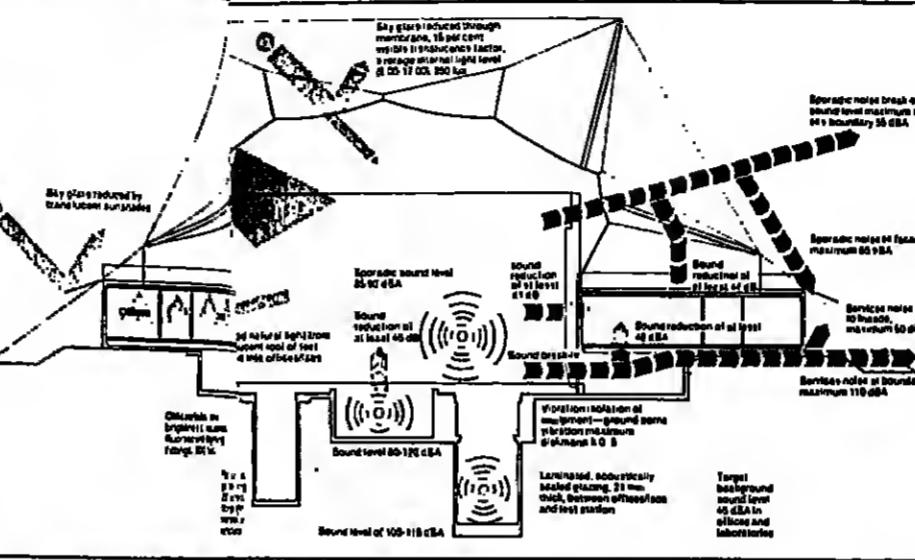
Fittingly, into this atrocity there now splashes this book, whose title on the cover reads in full: *Environment and Behaviour Series: People in Cities: The Urban Environment and Its Effects*, by Edward Krupat of Massachusetts College of Pharmacy & Allied Health Sciences, and published by the uniquely prestigious and ancient Cambridge University Press.

It must be said at once that it is not a book of much use to students of architecture or urban design and planning. It is not a book of much value to anyone with a serious concern for the city's values.

Here is a book without a single new idea, and that I presume is the intention. It is a shiny and undirected gloss around recent (largely 60s and

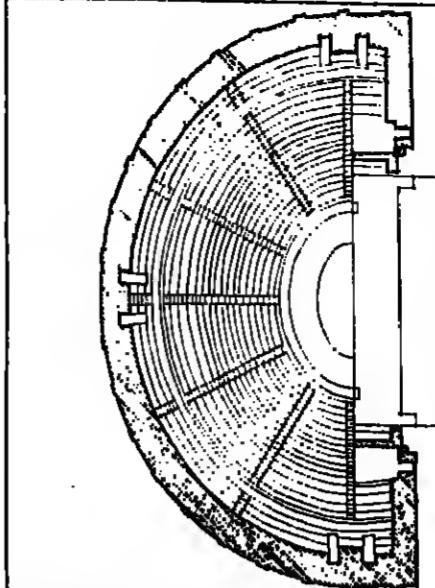


Victoria Arts Centre, Melbourne & Co.

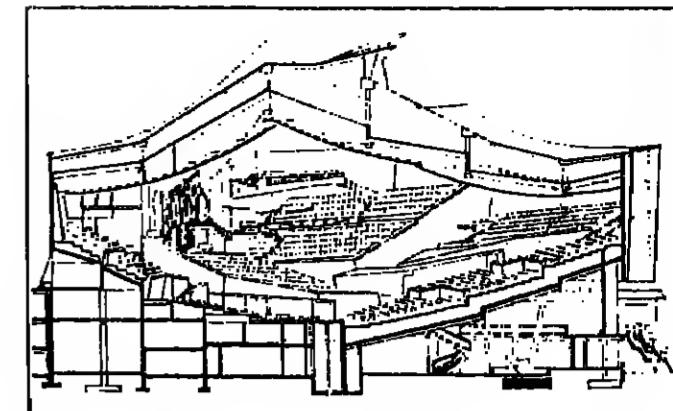


Michael T. Hopkins Schindler Cambridge, lighting and acoustics.

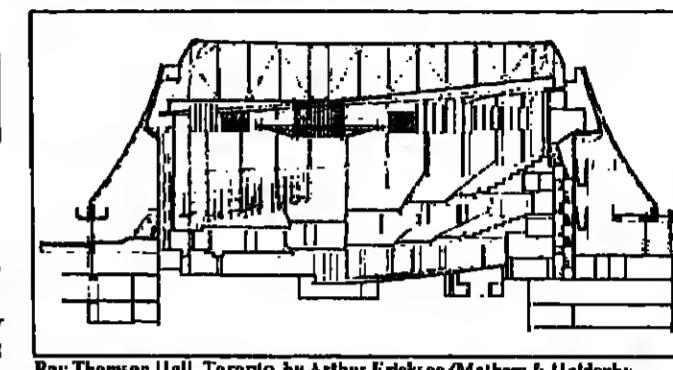
Books



Ivan Scharoun's Berlin Philharmonic, section.



The Theatre of Herodes Atticus, Athens.



Ray Thomson Hall, Toronto, by Arthur Erickson/Mathers & Haldenby.

The art of noise

Peter Lord and Duncan Templeton, principals in Building Design Partnership's acoustic unit, have put together a practical and comprehensive guide to architectural acoustics with some 34 case studies from around the world. Despite costing £49.50, *The architecture of sound: Designing places of assembly* will provide a useful investment to offices involved in any building types where acoustics are a priority or problem.

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learner than teacher.

West? — it is certainly a powerful one which will affect our collective future. And now they have begun to talk of "conservation", "leisure", and even "unemployment".

Finally, the book is about Tokyo, and not about comparisons of Tokyo with the provincial centres of Japan (Kyoto is not mentioned very much, Osaka scarcely at all). The rehitects in the text are mainly well-established figures — Kurakawa, Ito, Tange, Maki — in preference to newer names like Tsumuratsu, Ando or Tenno Zoo, and this is not a highly specialist book. It is recommended reading for anyone interested in this vastly important centre, and it urges one to visit. Unless you're scared of earthquakes.

long after it has been put down. Its message is no less urgent for being put so unhysterically.

Inevitably, most discussion about the military involves preaching to the converted. So I expected a catalogue of obscenities at which I could share the rage: over half of all scientists in the public sector work in the war ministry; the Trident programme is costing £30,000 a day for a 1,000 years; and so on.

The more directly architectural catalogue describes how the Property Services Agency spends over £1 million a year simply maintaining one wartime seat of government deep in Wiltshire mines; in an area of housing shortage, £5.2 million is being spent on "an authentic German village" just for military target practice.

But actually what this booklet centres on is something different: it concerns how fear, subliminally felt or deeply repressed as it maybe, stifles and paralyses creativity — in our case, architectural creativity.

In *Armageddon and the anti-social mind*, psychiatrist Jeremy Holmes puts it clearly: "The biological response to flight is fight or flight. There are two situations in which we can neither run away nor fight and win. The first is when the threat is internal: that is the problem for neurotics. The second is when the threat is all-pervasive. This is the case — at least in the northern hemisphere — with nuclear weapons. The threat can be dealt with initially by projection. This works for a while but not for ever. Eventually the repressed aggression returns, becomes a persecutor, incapacitates."

In *Mortality and Architecture*, Valatin quotes Kenneth Clark: "If lack of confidence which kills civilisation," and suggests a link not only with the difficulty of building with confidence in today's world, but also with current crises in architectural expression. This deserves thoughtful analysis.

There is, however, another whole ambit not mentioned in *Mortality and Architecture*. That centres on the phrase which it echoes: morality and architecture; that fraught link between ethical and aesthetic.

THIS is a slim, dark pamphlet whose quiet theme linger-

ing is the core of an architect's

time, as well as the professional duty, to open our eyes.

At this fine little pamphlet ends, quoting Louis Kahn: "Shadows belong to light".

Every British taxpayer will this year pay £700 for the military; 95 pence for *Mortality and Architecture* is a value.

Enter 30 ON EXPRESS ENQUIRY CARD

New Products

Compiled by Harold Hudson

Waterproofing plan makes advances

BOOTH Engineering Services, the company which has the exclusive UK distribution rights for the US Volclay system of waterproofing, has announced that the BBA has awarded the system a certificate in compliance with the new Building Regulations.

Volclay is something quite special in the below-ground waterproofing world — a tanking medium which is not based on the application of brushed or spread waterproofing membranes.

Instead, Volclay is a panel product made up of a core of naturally occurring minerals — sodium bentonite — between biodegradable sheets. This is used to line the outside of the below-ground structure and once in contact with ground moisture the bentonite swells up to 15 times its dry volume. If the Volclay panels are restrained between the wall or floor of the basement and compacted backfill or sub-soil, its swelling is confined to form a viscous mastic which is impervious to water and water vapour.

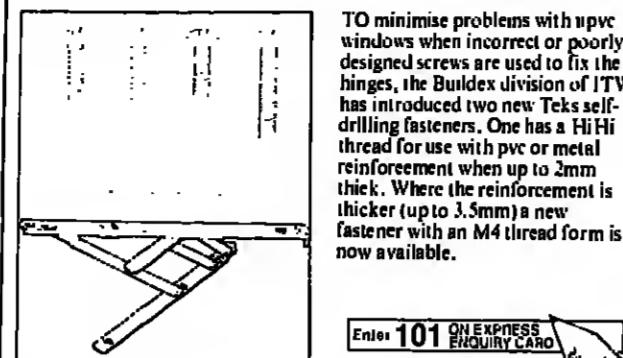
The system also includes hydrokinetic tubes for plugging against junctions in otherwise watertight

structures. Additional benefits of the Volclay products include ease of installation and the ability to install Volclay tanking in wet weather.

Booth reports that specifiers were cautious at first, but the system is now starting to catch on. The unfamiliarity of the system was sufficient to ensure a degree of caution but with the BBA certificate it is looking forward to increasing acceptance.

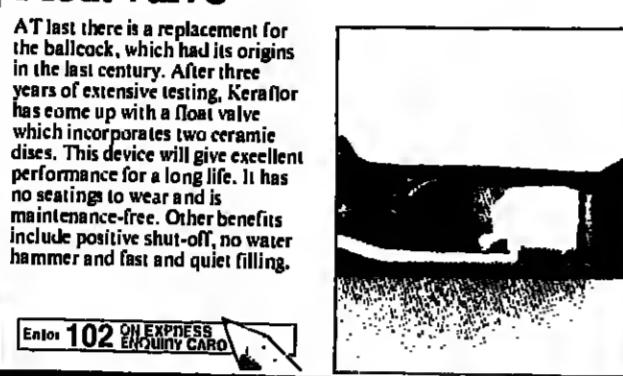
Harold Hudson

Window screws



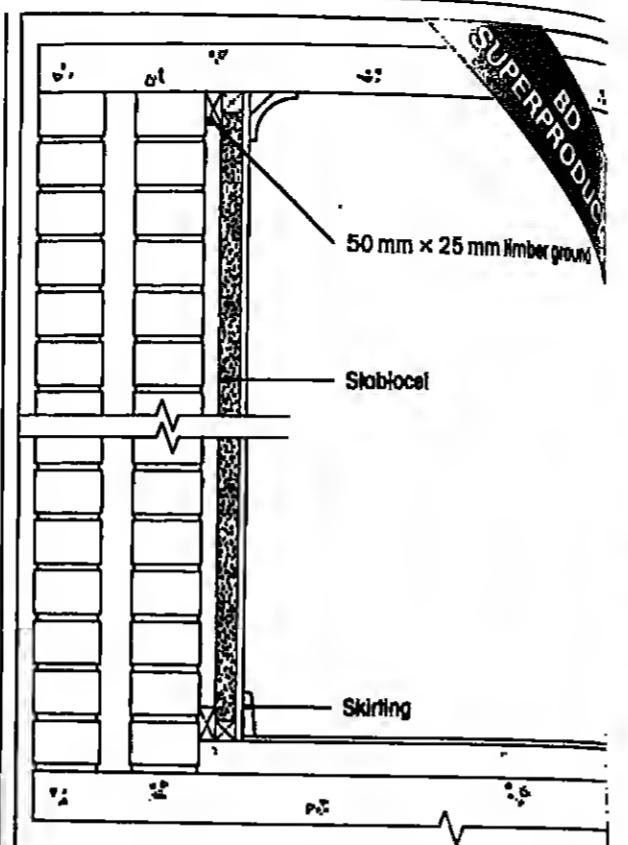
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Float valve



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Phenolic insulation

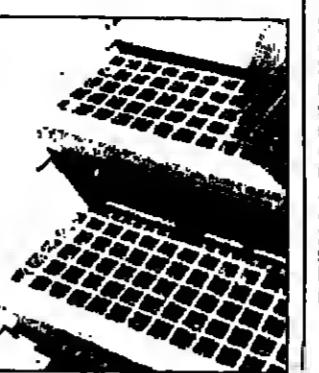


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Walkways

WHEREVER corrosion resistance is a problem, the Alligrid glass-fibre reinforced polyester industrial walkway units offer long life at low cost. Closed top or open grid versions are available in standard, heavy duty and fire retardant versions. Alligrid panels are 2.744m x 9.34m, they weigh 12.7kg/m² and are non-magnetic and non-conductive.

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New Products

Dining table

SITTING up to 16 people, the new oval-shaped dining table from S Pollack is made from grp mounted on lobster-pot shaped wicker fibre supports — a simulated cane wicker/rattan material that is said to be virtually indestructible. The table measures 3.300mm x 1.200mm and is available in various colours and patterns. Special requirements, such as the inclusion of logos, can be incorporated. There are matching dining chairs.

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Aerial thermography

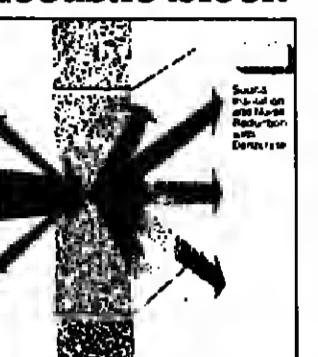
GEC Optronics Wimpey has announced an economic and cost-effective aerial thermography service which can identify and map areas of energy waste. Mounted on a balloon platform, an infra-red scanner obliquely surveys both roofs and elevations of buildings below. Infrared images are displayed on vid screens in the ground vehicle. This service is an addition to Wimpey's well-established ground-based service. The equipment has no restriction

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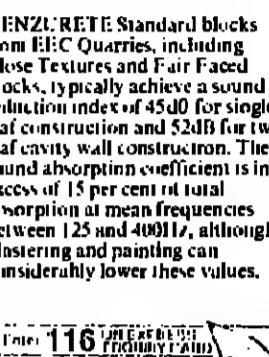


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Acoustic block



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What do these have in common?



Phenolic insulation

VENCER Resil has announced the introduction of Stablocel, a phenolic foam, multi-purpose thermal insulation board with virtually the same fire safety performance as non-combustible thermal insulants. In the event of fire, the phenolic foam degrades, but it only chars and smoulders with a low smoke emission.

It has a class A internal fire spread and a class 1 surface spread of flame. The phenolic foam is integrally bonded to non-woven glass tissue facings and is supplied in thicknesses from 20 to 50mm and in 1,200mm wide lengths of

450, 600, 1,200, 2,400 and 2,438mm.

Stablocel Insulated Dry Linings are also available. This consists of a laminate of various thicknesses of Stablocel insulation to 9.5mm thick, ivory faced, tapered edge plasterboard. A vapour check is provided between plasterboard and insulation.

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Ceramic tiles

CRISTAL's 86 collection from H & R Johnson includes a number of exciting new effects in ceramic wall tiles. One of these is Stripes — a bold diagonal design on a two-tone grey background. The stripes are in red or blue. Said to be subtle enough to be used on large spaces, the design possibilities it creates are legion. Both pattern and plain tiles are priced the same. The collection contains many new patterns in natural whites and greys, and the new fashion colour — peach.

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Air admittance



FOR use in domestic and commercial waste systems to avoid the syphoning of waste traps and without the release of foul air, a new 40mm air-admittance valve, the Osmo Vent 40 — has been introduced by Wavin Building Products. Manufactured in ABS with an EPDM rubber diaphragm, the new valve is easy to install, push-fit over Osmo Vent or Osmo Bore 40mm waste pipes. It is corrosion resistant, dust-tight and has an insect guard.

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Light fitting

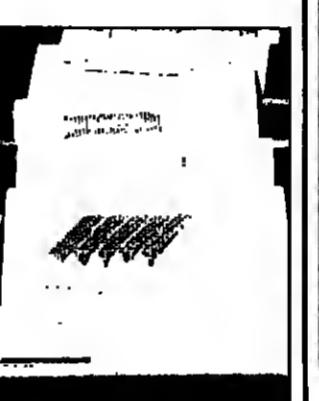
COMPLEMENTING its Linens Halogen 200/300W fittings, C & R Lighting Systems has introduced the Sunset Dichroic lamp. For directional highlighting with a soft focus effect, the Sunset lamp carries its own integral transformer and has an aluminium housing. It is available to white, black, red and grey and can be adapted to a multi or single-track system. It also can be surface mounted.



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Plotter/printer

AVAILABLE in the UK from sole agents, Environmental Equipment (Northumbria), the new Graphics MS160 Rasterorder A3 size plotter/printer has a vast range of applications. It has a fixed thermal head and a mechanically driven pinch roller paper feed system for extremely quiet, high-speed operation in either plotter or printer mode. The head provides high-density plotting at eight dots per mm and at 10 times the speed of a conventional pen plotter.



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Grit storage



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MANUFACTURED in weather-resistant material, Glasdon's grit/salt storage containers have a number of design advantages. They can be stacked up to six high for economical storage in summer months and transportation. They have a tough double-skinned lid and a knuckle and rod hinge with steel reinforcing bars to help resist vandals. There are two conveniently positioned forklift slots and lifting recesses.

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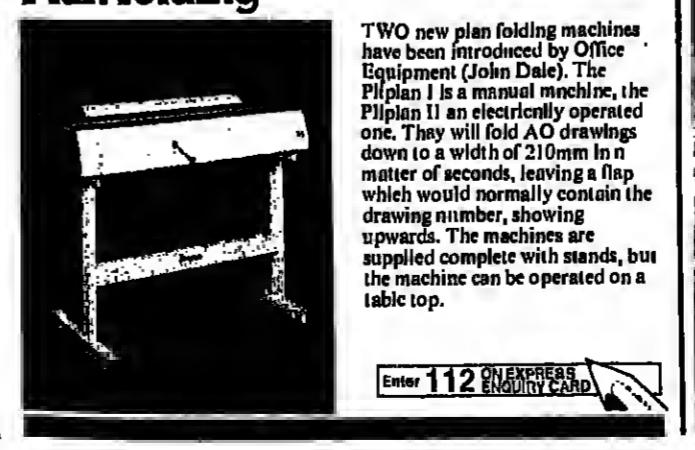
Accent lighting

HIGH intensity accent lighting is provided by the Mickey-Mole range from Mole-Richardson. The MM 85 CT was originally developed as a miniature stage spotlight. It is capable of a cool beam of light with a lumen output equivalent to a 300W conventional reflector when used with a 90W low-voltage lamp. It can also be used with 20, 30 or 75W spot or flood lamps and comes complete with barn doors and optional long-life dichroic glass diffusion and colour filters.



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Plan folding



TWO new plan folding machines have been introduced by Office Equipment (John Dale). The Planplan I is an electrically operated one. They will fold A0 drawings down to a width of 210mm in a matter of seconds, leaving a flap which would normally contain the drawing number, showing upwards. The machines are supplied complete with stands, but the machine can be operated on a table top.

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Dateline

Items for consideration must be received 10 days prior to publication

This week

Sunday
Tour of the new Alhambra Theatre, Morley Street, Bradford, organised by the Leeds Society of Architects. Details: Andrew Pleyte (0532) 781411.

Saturday
"I could do better than that . . .", workshop offering the public the opportunity to design something for themselves. Venue: Royal Academy of Arts, Burlington House, Piccadilly, London W1. Details: Royal Academy education department, 01-734 9052 (ext 23 or 65).

Monday
From the private purse, seminar organised by the Institution of Highway and Transportation, South Midlands branch. Venue: The Mill Theatre, Sonning, Reading, 9.30 am-4.30 pm. Cost: Members of IHT or HTTA £25, non-members £35. Details: Mr Llewelyn, (0865) 815807.

Tuesday
The use of stone in building, a course organised by the Standing Stone Group. Venue: Geological Museum, Exhibition Road, London SW7. Cost: £25 per delegate, £8.50 for students registered with architectural schools. Details: The Secretary S3CNS, 22 Cavendish Street, London W1M 8AO.

Wednesday
Successful marketing in the housebuilding industry, seminar organised by A.R.C. Venue: Cafe Royal, 68 Regent Street, London. Details: Imra (0543) 263448.

Thursday
The genials of the Mississauga Hall, lecture by Edward Jones of Jones & Kirkland, Toronto. Venue: RIBA, 66 Portland Place, London W1, 6.15pm. Details: RIBA, 01-380 5533.

Friday
Lecture on James Stirling by Peter Murray, publisher of Blueprint magazine. Venue: Reynolds Room, Royal Academy of Arts, Burlington House, Piccadilly, London W1, 1pm-2pm. Details: 01-734 9052.

Saturday
Aspects of modern architecture and living, joint meeting of the North East Thames Architectural Society and the Islington Society. Venue: Camden Head, Camden Passage, London N1, 8pm. Details: Tony Swinney, 01-359 4755 or Marion Harvey, 01-607 9085.

Wednesday
The hand that draws, lecture by Helen Powell. Venue: Whitebox lecture theatre, School of Architecture, Hoe Centre, Notre Street, Plymouth, Devon PL1 2AR. Details: 01752 264645.

Thursday
Fundraising auction of architectural books, pictures, including prints and drawings in aid of All Souls, Haley Hill, Halifax. Venue: Sotheby's, 34 New Bond Street, London W1, 6.30-8.30pm. Details: All Souls Auction, 01-228 0330 or 01-228 3336.

Wednesday
Building contractor's review, seminar organised by Liverpool Polytechnic department of Surveying. Venue: Liverpool Polytechnic, Clarence Street, Liverpool, 1.30-3pm. Cost: £25. Details: Anne Roberts, 01-207 3581 (ext 2601/2602).

Thursday
Paintings — and their context; Cassini — Venus and Mercury. Venue: Lutwych Picture Gallery, College Road, London SE21. Details: 01-693 5254.

Subscription details

Building Design is published weekly and sent free of charge to registered architects working in the UK and selected members of allied trades. Subscription rates: one year £30, overseas £80, single copy £60. Orders to: Subscription Dept, Merton Grampian (Construction Press) Ltd, Merton Grampian House, Calderwood St, London SE18 6QH (01-855 7777).

Applications for consideration must be received 10 days prior to publication. Details: Paul Huddersfield, Secretary, Royal Institute of British Architects, 66 Portland Place, London W1, 01-580 2050. Please quote reference number 1234567890.

CLERK OF WORKS/REVENANT RATES
£12.50 per column per page

Correspondence: Clerk of Works, 1234567890.

WESTWOOD PIET POOLE AND SMART
require a young and enthusiastic architect (Post part II) to work on a variety of new build and re-hab projects. Apply in writing with C.V. to:

Michael Westwood
Westwood Piet Poole and Smart
22 Suffolk Street
London SW1Y 4HU

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are looking for
**LIVELY DESIGN AND PRODUCTION
ARCHITECTS**

with high design standards for a range of major commercial and retail developments. Excellent prospects with an expanding and dynamic team.

Please send full C.V. together with details of expected salary and availability to:
Christine Harwood,
Damond Lock Grabowski & Partners
12 Sutton Row, London W1V 6AB

**SOUTH WEST THAMES REGIONAL
HEALTH AUTHORITY
DIRECTORATE OF ESTATES**

CHIEF CLERK OF WORKS

GRADE II £10,191 - £12,251 p.a.

Up to - £10,802 p.a.

We are looking for an experienced Clerk of Works who is able to make an immediate contribution to the work of the Borough Architect's Department.

You will be required to supervise a wide range of building projects including Major Improvements and Energy Conservation Schemes. You will also be expected to achieve and maintain a high level of quality control and ensure contractors meet Health and Safety requirements.

Applicants should preferably have suitable experience in the construction industry, including supervision of contracts. Membership of the Institute of Clerk of Works will be a distinct advantage.

We offer 28 days holiday rising to 31 days after 5 years service. Subsidised staff restaurant.

Temporary housing (up to 51 weeks), 100% removal expenses (£800 max), generous relocation costs and lodging allowance — where appointee needs to move.

Application forms obtainable from the Borough Architect, PO Box 61, Civic Centre, Oliver Street, Enfield, Middlesex EN1 3XG. Telephone 01 388 6585 Ext. 2042. Closing date 7.11.86. Please quote reference GRN/83.

London Borough of

Enfield

An Equal Opportunity Employer

Application forms can be obtained from Headquarters Personnel, South West Thames Regional Health Authority, 40 Eastbourne Terrace, London W2 3OR.

Telephone 01-262 8011 ext 4021.

Please quote reference 86/174.

Closing date for applications is 7th November 1986.

We are an Equal Opportunities Employer

Membership of the Institute of Clerks of Works would be an advantage.

Application forms can be obtained from Headquarters Personnel, South West Thames Regional Health Authority, 40 Eastbourne Terrace, London W2 3OR.

Telephone 01-262 8011 ext 4021.

Please quote reference 86/174.

Closing date for applications is 7th November 1986.

We are an Equal Opportunities Employer

DEPARTMENT OF ENGINEERING SERVICES AND TRANSPORTATION
VACANCY NUMBER 687

ASSISTANT BOROUGH ENGINEER
(Architectural Services)

Grade PO6-11
£14,475-£16,827 per annum

Applications are invited from persons who are registered Architects and preferably members of the RIBA with suitable experience for the above senior post. The successful applicant will be responsible to the Director of Engineering Services and Transportation for the organisation and management of the Architectural Section of the Department in controlling the Council's programme of building design, construction, alteration, adaptation and maintenance, and will be a member of an interdisciplinary team of officers responsible for the initial formulation of programme proposals.

The post carries an essential user car allowance. A job description is available.

VACANCY NUMBER 682

ARCHITECTURAL ASSISTANT

Grade 5 £6,391-£10,164 per annum

Applications are invited from suitably qualified or experienced persons for the above-mentioned post. The successful applicant will be a member of a team responsible for new house building, improvement and repair to existing housing stock, and for the adaptation, improvement and maintenance of public buildings.

The Council's programme offers ample scope for the postholder to gain valuable experience in all aspects of architectural involvement within its capital and revenue account programme of work. Every opportunity will be given to the successful applicant to fully involve himself or herself in the administration of the programme.

The post carries a casual user car allowance, limited to 1450cc.

Application forms for both posts are available from the Personnel Officer, Town Clerk's Department, Municipal Offices, St James Street, Abingdon, OX1 1PQ. Telephone Abingdon 364131 to whom they must be returned not later than 7th November 1986.

BOROUGH OF

HYNDBURN

TECHNIQUES

The new framework guide (see sidebar) advises where to use formwork that supports the forms, is covered in a City & Guilds course on formwork for concrete construction. A carpenter with an advanced certificate may have taken the formwork option in his or her training — I have taken formwork practice certificate or an ordinary craft certificate in carpentry, formwork takes 120-160 hours C & CA run special one-week formwork courses for carpenters, checkers of works etc. They cover, among other things, "planning the formwork method, pressures on formwork and appreciation of design principles, formwork materials and equipment and accuracy".

Stecking (and barbending) is often learned working

up steel to the site. The CTCB has a range of one- and two-

week courses from basic through to chargehand

stecking and barbending. After the basic course the participant should know how to handle and lift

to make simple cutting and bending schedule how to

work on the height of chairposts (see Checkpoints).

The advanced course deals with the sequence of fixing

British Standards. After the chargehand course

participants should know how to organise production on

site and in the factory, how to store and protect

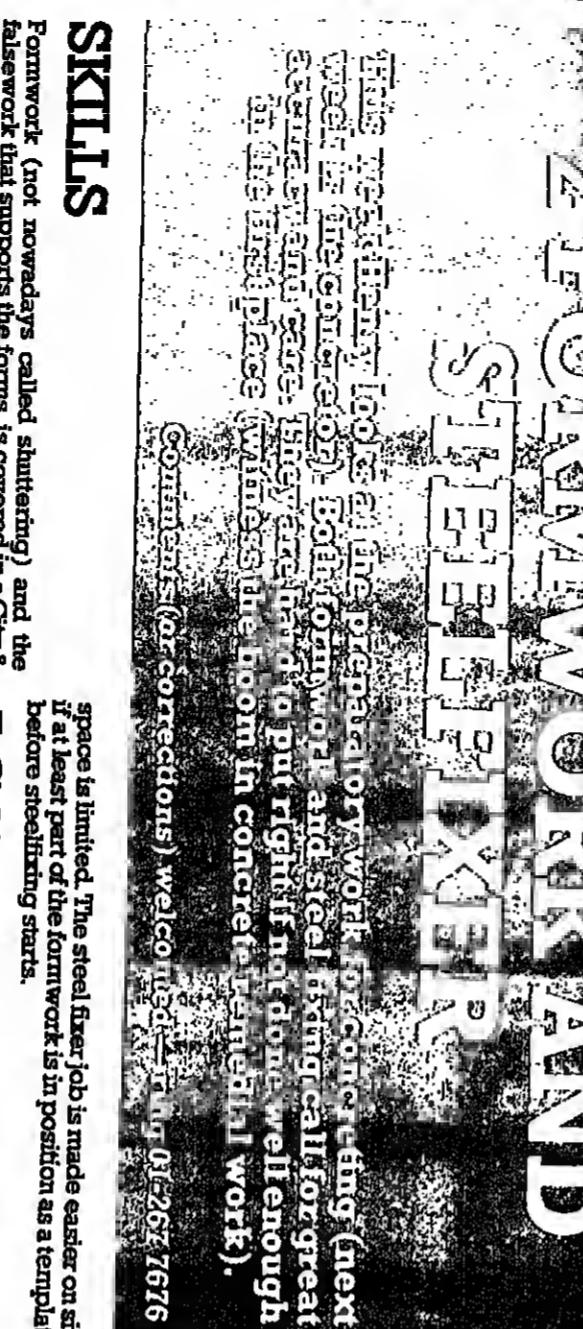
reinforcement, prefabricated and in-situ fixing — and a

lot more.

THE BASIC CHECK ON BUILDING TRADES

By Henry Haverstock

CONTENTS (for corrections) welcome. Tel: 01-865 7676



Space is limited. The steel fixer job is made easier on site

if at least part of the formwork is in position as a template

before stecking starts.

SKILLS

The new framework guide (see sidebar) advises where to use

proprietary steel and plastic forms are available, as well as purpose-made forms and form liners in various

details of ties, edges, corners and ribs and brackets. A

rather than casting in holes, and for holes for services

drilling equipment has improved).

Reinforcement cages are increasingly made from

standard rectangular and baran meshes which can be

folded to form the cage. Stainless steel or galvanised

reinforcement is more often used where concrete is

exposed and high tensile reinforcement is used where

more give is required.

Checkpoints

THE BASIC CHECK ON BUILDING TRADES

BY Henry Haverstock

CONTENTS (for corrections) welcome. Tel: 01-865 7676

Space is limited. The steel fixer job is made easier on site

if at least part of the formwork is in position as a template

before stecking starts.

CHECKPOINTS

The points to concentrate on in the supervision of

formwork and stecking are:

• Accuracy of the forms. Obviously in exposed

concrete work it's even more important than in work that

is not to be seen.

• Column dimensions of columns to be

stecked are out of plumb by more than 10mm.

• Column dimensions of columns to be

stecked are out of plumb by more than 10mm.

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NOTTING HILL HOUSING TRUST
ARCHITECTURAL ASSISTANT/TECHNICIAN
to join busy Architects Department. Applicants should have experience in and ability for rehabilitation design, supervision and cost control. Car driver/owner essential.
Salary scale £11,540-£12,491

For further details and application form contact Jenny White, Notting Hill Housing Trust, 26 Paddington Road, London W6 0JU. Tel: 01-741 1570. Notting Hill Housing Trust is working towards becoming an equal opportunities employer and welcome applicants of both sexes, irrespective of race, age, marital status or disability.
Closing date: 7th November 1986

ELMBRIDGE**SENIOR ARCHITECT**

Up to £13,593 per annum (inclusive) (PO 34-37)
plus essential user car allowance
plus relocation package including mortgage subsidy
allowance (where applicable)
plus travel allowances

The successful applicant will be required to work to the highest professional standards on a full programme of new build and modernisation work. This will involve attending briefing meetings, site meetings, supervision of Clerk of Works, liaison with consultants and execution of working drawings etc.

If you are experienced in the above and are a Member of the Royal Institute of British Architects we would be pleased to hear from you.

For an informal discussion contact Mr R. Barnard, Head of Architecture and Estate Services on 081 62111.

For an application form and further details contact the Personnel Section, Elmbridge Borough Council, Town Hall, New Zealand Avenue, Walton on Thames, Surrey. Tel: Walton on Thames 22844 ext 232 (answering machine service).
Closing date: 7th November 1986.



SHEPWAY DISTRICT COUNCIL
Shepway District Council
Controller of Technical and Planning
Services Architects Section

Shepway offers a very pleasant coastal and rural environment for both living and working in. The Council currently requires the following permanent staff to join the very busy Architects Division (which presently numbers thirty-four staff) of the Controller of Technical and Planning Services Department. The successful applicants will work on new rehabilitation housing schemes and other corporate projects including a major extension to the Civic Centre.

Principal Architect

Scale PO6 (£13,653 - £14,862)

Applicants are invited from Registered Architects for this key position which will involve assisting in the day to day management of the Architects Section (containing 16 professionals staff), reporting directly to the Chief Architect.

Applicants should have several years experience of design and contract drawing, be highly motivated and able to demonstrate creative achievement as well as interpersonal and programme management skills. Whilst previous local authority experience is considered desirable it is not essential.

There is a continuing need to improve office systems and methods and to this end computer facilities and CAD are being developed. The successful applicant will be expected to contribute to the development as well as designing and running specific projects.

An essential car user allowance or a lease car will be available, together with relocation expenses where appropriate.

If you wish to informally discuss the above post please ring the Council's Chief Architect Richard McCarthy OIP ARCH RIBA on Folkestone 57388 ext 473.

Architectural Technicians

2 Permanent Posts
1 Temporary (subject to review) minimum period of 12 months

Scale £4/5 (£7,311 - £9,216)

The above vacancies exist within the very busy Architects Section for experienced staff to work on a variety of schemes producing working drawings and production information. Applicants will have to demonstrate a high degree of commitment and the ability to work with a minimum of supervision. It will be an advantage for the post holders to provide a car for which a Casual Car Allowance will be paid. Relocation expenses in approved cases may also be available.

Application forms and job descriptions for the above posts may be obtained from the Personnel Officer, Shepway District Council, Civic Centre, Castle Hill Avenue, Folkestone, Kent. Tel: (0303) 57385 ext 210. Closing date: Friday 7th November 1986.

stirling

RECRUITMENT CONSULTANTS

4-5 yrs exp in arch/comm/housing projects.
Arch/Surveyor to take responsibility for housing schemes, work on site involved in design and construction.

INTERIOR DESIGNERS
Consultancy in Beddingshire require retail designer with 3 yrs exp and a flair for architecture. Salary £12,000-£14,000 per annum.
Retail/Exhibition designer for Leicester based design consultancy.

ARCHITECTURAL ASSISTANTS - qualified to RIBA/I to work on office/ind and high tech schemes planning, appraisals, scheme drawings and specifications. Experience in design and construction management for co. in Herts - min 3 yrs exp with proven commercial background.

DESIGN DRAWING PERSON - shipholing exp and knowledge of building regulations required for co in Herts.
CONTRACT TECHNICIAN - up to £10,000 (L1C) for immediate start. 8A New Street, Basingstoke, Hants RG2 8BB Tel: 0736 4778

ARCHITECTURAL TECHNICIAN
required for varied and interesting work in the Architectural Department. Salary will reflect experience and ability.

CONTACT
Terry & Associates LTD
13 Hobart Place, London SW1
Telephone 01-835 8099

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CAREER MINDED**ARCHITECTS AND TECHNICIANS**

Worthwhile wide-ranging opportunities in general practice for dedicated people with appropriate experience.
Good staff benefits.
Apply with C.V. to:-
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Clark Baxter Associates
9-11 High Beach Road
Loughton (Central Line)
Essex

DEPARTMENT OF PLANNING AND ARCHITECTURE
SENIOR ARCHITECT

Grade SO2/PO1a (£11,604-£12,894)

Applications are invited for the above post based in modern office accommodation at Hanley. The post holder will head a team responsible for the preparation of sketch schemes and working drawings, supervision on site and liaison with contractors and sub-contractors for the City Council's New Housing Programme. This is an important post in a progressive authority committed to improving its housing stock and leisure facilities.

Applicants should have a wide experience in the design of local authority housing developments and must be registered Architects with preferably 3 years post qualification experience. Salary on appointment, within the above grade, will be dependent upon qualifications and experience.

Conditions of service are excellent and include a 37 hour flexible working week, car mileage allowance and facilities for assisted car purchase. Reasonably priced housing is available in attractive surroundings within easy travelling distance of the administrative centre. A wide range of financial aids in respect of relocation expenses, etc., is available, full details of which will accompany application forms.

For further information/initial discussion, please contact Mr S.C. Prior, Deputy Director of Planning and Architecture on (0782) 404163. Application forms available from the Chief Personnel Officer, Town Hall, Stoke-on-Trent ST4 1HH or telephone (0782) 404745.

The City Council operates a Union Membership Agreement. Closing date: 7th November 1986.

S. W. TITCHENER
Town Clerk and Chief Executive Officer
This Council is an Equal Opportunities Employer

BOROUGH ARCHITECTS DEPARTMENT**Architectural
Assistants/Technicians**

Grade S4/5 £8,048 to £9,954 inclusive

Applications are invited from Architectural Assistants/Technicians who have a good understanding of building design and construction with at least five years relevant experience. We are looking for applicants who have completed Part 1 RIBA (Intermediate) or are members of BIA or hold other equivalent qualifications.

The posts are on the permanent establishment and superannuable and appointment may be made at any point on the scale according to qualifications and experience. There is generous annual leave entitlement plus one day off per month. (Option Day Scheme).

The Council has in hand a varied selection of interesting schemes which will give successful applicants an opportunity to gain valuable experience in a busy office of a progressive Authority. Previous applicants need not re-apply.

Application form and further details from Alan H. Abbot, FRIBA, Borough Architect, Town Hall, Barking, Essex IG11 7LU (Tel: 01-882 4800 ext 3310), returnable by 10th November 1986.

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We have vacancies for an

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urgently require young and enthusiastic

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to work on a variety of projects from small works to existing long new build projects.

Expanding offices in pleasant county town of Welwyn. Successful applicants are likely to be 90-30 with H.Tec (B6) B.I.A.T qualifications or be suitably experienced. Salary negotiable.

Telephone for appointment or send C.V. to:-

R. C. Woodward RIBA
Allwood
95 High Street
Westham
Kent TN16 1RE
Tel: (0959) 68616

TECHNICIANS**TECHNICAL SERVICES DEPARTMENT****TEMPORARY SENIOR****ARCHITECTURAL****TECHNICIANS (Six Months)**

£12,342-£13,035 inc. pa.

Required in the Architectural Services Division, two experienced Technicians who have attained a high standard of draughtsmanship and a thorough understanding of construction detailing to work within a small team carrying out interesting and demanding projects.

For further information contact Mr Dyke (081 1411 ext 7383). Application Form from Department of Technical Services, Regal House, London Road, Twickenham TW1 308 (01-891 7378) quoting Reference No. 919013/016. Returnable by 14th November 1986.

London Borough of RICHMOND UPON THAMES

(An equal opportunity employer)

Abbey**CHIEF ARCHITECT**

Abbey Homesteads (Developments) Limited, the housing division of Abbey plc is seeking a Chief Architect to take full control of a small in-house team and the management of external consultants.

The division operates mainly in the south-east of England and is currently expanding from 800 units per annum to 1000 plus.

The successful applicant will have developer experience at senior level, particularly in the appraisal of potential schemes and the design of new house types.

Excellent ability, executive motor car, large group benefits. Preferred age range 30-45.

Apply with full career details to:
Chief Executive, Abbey plc
Star House, Mutton Lane
Potters Bar, Herts EN6 2QP

KIRKLEES METROPOLITAN COUNCIL**Directorate of Technical Services****ARCHITECTURAL STAFF****(A) SENIOR ARCHITECT**

Grade: S.O.2. - £11,604-£12,894

(B) ARCHITECT

Grade: S.O.1. - £10,569-£11,271

(C) SENIOR TECHNICIAN

Grade: Scale 6 - £9,513-£10,164

(D) TECHNICIAN

Grade: Scale 4 - £7,311-£8,172

The Architectural Division of Technical Services is a busy multi-disciplinary office dealing with a wide range of interesting projects including new build, modernisations, adaptations and refurbishment. The Directorate is based in pleasant modern town centre building and a flexible hours scheme is operation.

Applications are invited for post (A) from qualified architects of talent who have the energy and commitment to see their own projects through from inception to completion on time and on cost.

Applicants for post (B) should be qualified architects who are seeking an opportunity to widen their experience.

Applicants for post (C) should possess T.E.C. (Higher) certificate or equivalent and must have extensive experience of building design and construction practices together with a high standard of draughtsmanship. The postholder will also be required to prepare specifications and supervise work on site.

Applicants for post (D) should possess T.E.C. (Higher) certificate or equivalent and must have a sound knowledge of building construction and high standard of draughtsmanship. Closing date: 4th November 1986.

Application forms and Job Descriptions from the Personnel Director of Technical Services, PO Box 879, Civic Centre, Market Street, Huddersfield, HD1 3NA. Tel: 0484 221233, Ext. 154 and 157, returnable to the Director, DCHY/Arch, RIBA, by Tuesday 6th November 1986.

The Council operates a Trade Union Membership Agreement. An Equal Opportunity Employer.

Write or telephone for an application form:

Tony Hargrave, Manager, McCarthy & Stone (Developments) Limited, 10 Mount Row, Mayfair, London W1Y 5DA. Tel: 01-493 4701.

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Building for a safe, secure retirement

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**ROLFE JUDD GROUP PRACTICE
ARCHITECTS &
TOWN PLANNERS**

ARCHITECTS

3-10 YEARS EXPERIENCE

We have an expanding workload and are looking for Architects at all levels to work on a variety of interesting medium sized commercial projects in London. If you are self motivated and can command a top salary then send your CV (preferably with some reduced examples of your work) to:

ROLFE JUDD GROUP PRACTICE
Old Church Court
Claylands Road
London SW8 1NZ
For further information ring
David Ward on 01 582 7070
ALL LETTERS WILL BE
ANSWERED WITHIN 7 DAYS



SENIOR ARCHITECTURAL ASSISTANT

Commercial and Industrial Bias
due to an increasing workload & further Senior Architectural Assistant is required to join our existing team.

Applicants must be fully experienced in the design and detailing of commercial and industrial buildings and be capable of accepting responsibility at a senior level.

A salary commensurate with the level of responsibility will be negotiated.

Please apply in strict confidence to:
Company Architect
Wards Construction (Headway) Ltd
9 Ash Tree Lane
Chatham, Kent

TP BENNETT PARTNERSHIP

NEW PROJECTS: NEW TEAMS

The T P Bennett Partnership has new opportunities for Architects with proven design ability and construction experience.

Please send C.V. to:-

Gregory A Gale
T P Bennett Partnership
262 High Holborn
London WC1V 7DU

ARCHITECTS

—for design involvement on an international scale

The PSA annually undertakes a £2000m construction and maintenance programme worldwide and is responsible for the design, construction and adaptation of Government buildings and installations.

The sheer variety and scope of these operations provides opportunities for project involvement from design and planning through to construction on projects ranging from museums to research laboratories, embassies to prisons and housing for the Armed Services.

Great demands will be placed on your architectural expertise and design ability on projects which will often attract high public and professional interest.

Vacancies exist throughout England for Registered Architects who are keen to be involved in the scale of operation.

RELOCATION ASSISTANCE MAY BE AVAILABLE.

For further details and an application form write to Civil Service Commission, Alcon Lane, Basingstoke, Hants RG21 1JB.



PROPERTY SERVICES AGENCY

BUSINESS OPPORTUNITIES
Established and progressive Bristol Practice with workload throughout South West on projects of £500,000 to £3,000,000 wishes to expand. The two partners have proven reputation and expertise particularly in the retail sector, and would welcome amalgamation with London/National Practice to act as Local Branch office, and to undertake larger projects (over £5m) to mutual benefit.
Box 8916 c/o Building Design
30 Colindale Street, Finchley, London NW3 6QH

**WANTED
ARCHITECTURAL
TECHNICIANS**
of all levels with experience of residential, commercial and industrial projects as well as interior design and contracting.
Applications in writing with C.V. to:
Pilgrim Miller & Partners
151 Albert Street
Fleet
Hampshire GU15 9BN

BUSINESS OPPORTUNITIES

Established and progressive Bristol Practice with workload throughout South West on projects of £500,000 to £3,000,000 wishes to expand. The two partners have proven reputation and expertise particularly in the retail sector, and would welcome amalgamation with London/National Practice to act as Local Branch office, and to undertake larger projects (over £5m) to mutual benefit.
Box 8916 c/o Building Design
30 Colindale Street, Finchley, London NW3 6QH

**CANTERBURY
CITY COUNCIL**

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EXPERIENCED PROJECT ARCHITECT (28-35) with good organizational and contract skills and a wide experience of medium sized projects.

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Competitive salaries. Interested? Write immediately with your details to:

Nick Foulkes
Colwyn Foulkes & Partners
229 Kensington High Street London W8
or call Steve Rimmer at Adrem on 01 938 3433

MWT ARCHITECTS Architects & Technicians BEDFORD

MWT ranks amongst the largest architectural practices in the UK with over 200 staff employed in 8 main offices. Today the practice is handling numerous major projects and the lively Bedford team is designing several out of town superstores, retail parks and some exciting industrial and office schemes. To help us we need top rate Architects and Technicians.

Please ring Graham Peace on:
Bedford (0234) 68862
or send you CV to:
MWT Architects

17 Goldington Road Bedford MK40 3NH
Beth Bedford Bristol Exeter Ipswich Plymouth Romsey Truro



ADREM RECRUITMENT LIMITED
15 Old Court Place Kensington London W8 4PL 01-938 3433

City of WAKEFIELD METROPOLITAN DISTRICT COUNCIL BUILDING DEPARTMENT SERVICES

The Architectural Division contains the Architectural and Engineering Design Sections of the Building Services Department and is responsible for the design of a wide range of projects not only for the Wakefield Metropolitan District Council but other agency clients. The Division also provides a financial viability unit. An increase in the workload generally, however, means that the Division can now offer the following posts to enthusiastic applicants with commitment to achieving programmed objectives and of providing the best service possible to our clients.

ARCHITECT
FOA £1,952 - £12,894
The successful applicant will be a registered Architect and will be principally employed in the design of projects within the Housing Development Group. He/she will be responsible to the Group Architect and should be able to demonstrate a good design ability in Wakefield. As much of the Group's work is concerned with the design of housing stock, some experience in this area would also be of value. (Post Ref. No. 88/28)

ARCHITECTURAL ASSISTANTS (2 posts) £01/2 £10,669 - £12,297

The successful applicants should hold a minimum qualification of HNC/HITEC and be capable of producing working drawings with the minimum of supervision with an Architect led group. He/she should have had some experience of site supervision, but more importantly for this post, some knowledge of, or interest in, computer aided drafting would be an advantage. (The Division has a four terminal facility. (Post Ref. No. 88/29)

ARCHITECTURAL ASSISTANT Scale 5/6 £8,391 - £10,164

The successful applicant should hold a minimum qualification of HNC/HITEC and be capable of producing working drawings with the minimum of supervision with an Architect led group. He/she should have had some experience of site supervision, but more importantly for this post, some knowledge of, or interest in, computer aided drafting would be an advantage. (The Division has a four terminal facility. (Post Ref. No. 88/29)

ARCHITECTURAL TECHNICIAN Grade 3/4 £6,606 - £8,172

The successful applicant for this post should have a thorough knowledge of building construction. He/she should be able to demonstrate a good level of computer aided drafting techniques. An understanding of computer aided drafting would be an advantage. (Post Ref. No. 88/29)

Car allowances and car loan schemes are applicable to all the above posts. Applicants should possess a current driving licence.

Requests for application forms (accompanied by an s.a.e.) should be addressed to The Chief Executive, Personnel Section, Town Hall, Wakefield, WF1 2HQ, to be returned by 8 November, 1986, quoting post reference numbers.

Architectural Technician

£9,300 + benefits

Birmingham

An opportunity has arisen for an Architectural Technician to join the Architects Department of Lloyds Bank in Birmingham. The office deals with the design, building and maintenance of Lloyds Bank properties in the Midlands area.

The successful candidate will have HNC or Higher TEC and will ideally be a full Member of BIA. Initial remuneration will be in the region of £9,300pn depending on age and experience. Good career prospects are offered and benefits include profit sharing, an annual bonus, contributory pension and an adventurous housing loan scheme.



A THOROUGH BREED AMONGST BANKS.

WILLIAM GOWER & PARTNERS LTD
Recently established in Knightsbridge, we are looking for an

ARCHITECT

to take a major role in the continued expansion of this office assuming responsibility for a wide range of retail, residential and office projects in London and the South East.

ARCHITECTURAL TECHNICIANS

A senior qualified Technician capable of assuming a major role in the administration of a varied range of contracts.

Also a

JUNIOR TECHNICIAN

These posts offer excellent career opportunities for talented and well motivated candidates.

Please apply, with C.V., to
William Gower & Partners Ltd
Bowler House (East)
8th Floor, 68 Knightsbridge
London SW1 7LT

DEPARTMENT OF ENVIRONMENT & TRANSPORT WEST MIDLANDS REGIONAL OFFICE

Brandon House
52-54 Holly Walk
Leamington Spa CV32 4JE

TEMPORARY LANDSCAPE ASSISTANT

(Maximum 12 months)
Scale Technician Grade 1
£6,148 p.a.

The successful applicant will assist the regional Landscape Architect with all work related to major highway schemes.

Candidates should possess Parts I & II of the Landscape Institutes examination and be qualified to degree standard or equivalent. The post would suit a 'year out' student or recent graduate.

Application forms available from above address, or telephone (0996) 27041 extension 340. For further information about the job telephone Susan Whitehurst on extension 234. Closing date 7th November 1986

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